

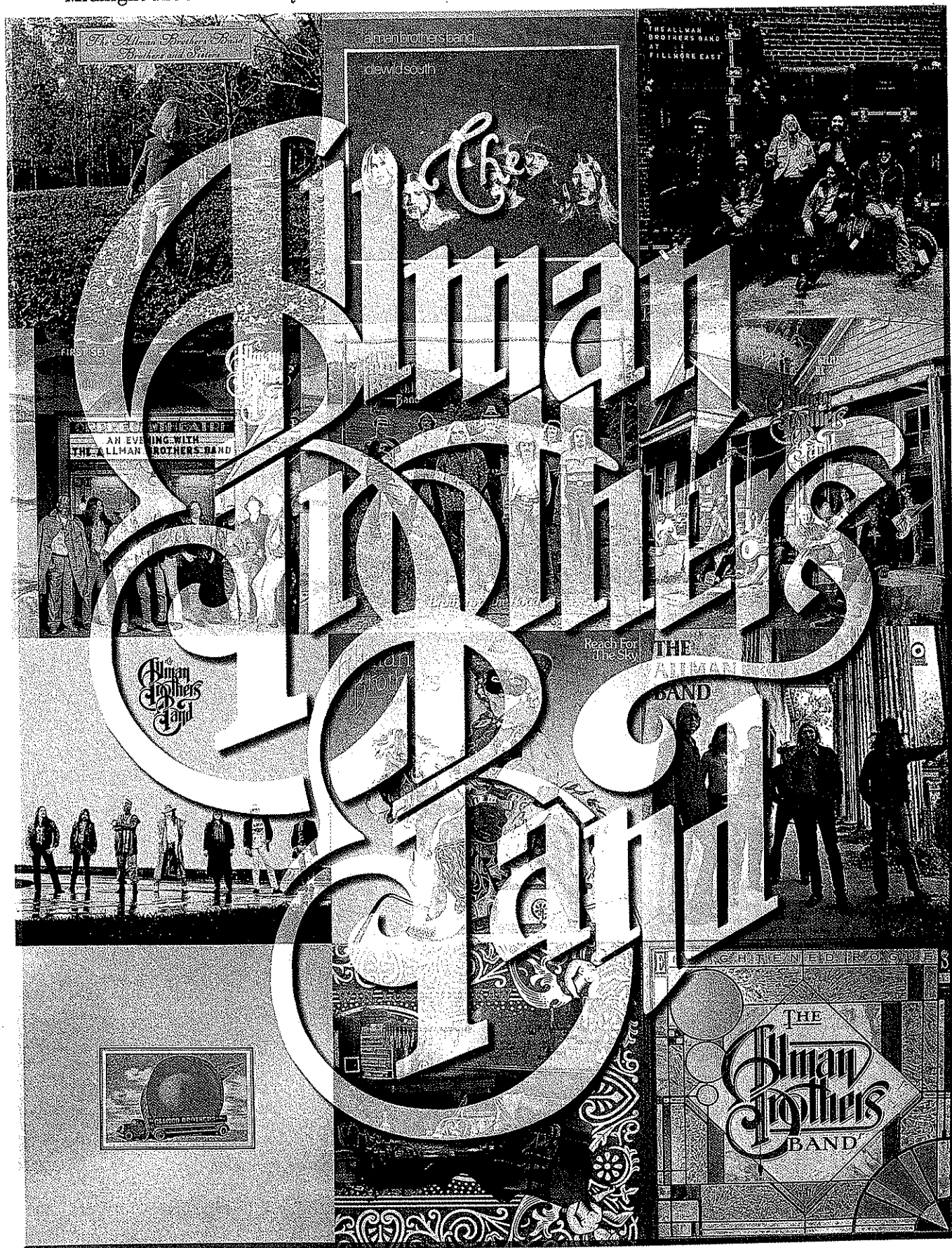
PIANO / VOCAL / GUITAR

THE ALLMAN BROTHERS BAND

29 OF THEIR BEST

Including:

Midnight Rider / Blue Sky / Good Clean Fun / Jessica / Melissa / Ramblin' Man / Dreams



THE ALLMAN BROTHERS BAND

SONG	ALBUM
8 Ain't Wastin' Time No More	<i>Eat a Peach (1972)</i>
2 Angeline ✓	<i>Reach for the Sky (1980)</i>
13 Black Hearted Woman	<i>The Allman Brothers Band (1970)</i>
18 Blue Sky	<i>Eat a Peach (1972)</i>
23 Can't Take It with You	<i>Enlightened Rogues (1979)</i>
28 Come and Go Blues	<i>Brothers and Sisters (1973)</i>
40 Don't Want You No More	<i>The Allman Brothers Band (1970)</i>
35 Dreams I'll Never See	<i>The Allman Brothers Band (1970)</i>
44 End of the Line	<i>Shades of Two Worlds (1991)</i>
52 Gambler's Roll	<i>Seven Turns (1990)</i>
60 Good Clean Fun	<i>Seven Turns (1990)</i>
68 It's Not My Cross to Bear	<i>The Allman Brothers Band (1970)</i>
76 Jessica	<i>Brothers and Sisters (1973)</i>
73 Little Martha	<i>Eat a Peach (1972)</i>
86 Melissa	<i>Eat a Peach (1972)</i>
90 Midnight Rider	<i>Idlewild South (1970)</i>
94 Nobody Knows	<i>Shades of Two Worlds (1991)</i>
106 One Way Out	<i>Eat a Peach (1972)</i>
101 Ramblin' Man	<i>Brothers and Sisters (1973)</i>
114 Revival	<i>Idlewild South (1970)</i>
126 Seven Turns	<i>Seven Turns (1990)</i>
119 Southbound	<i>Brothers and Sisters (1973)</i>
132 Stand Back	<i>Eat a Peach (1972)</i>
136 Statesboro Blues	<i>At Fillmore East (1971)</i>
141 Straight from the Heart	<i>Brothers of the Road (1981)</i>
146 Trouble No More	<i>The Allman Brothers Band (1970)</i>
151 Wasted Words	<i>Brothers and Sisters (1973)</i>
162 Whipping Post	<i>The Allman Brothers Band (1970)</i>
158 You Don't Love Me	<i>At Fillmore East (1971)</i>

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ANGELINE

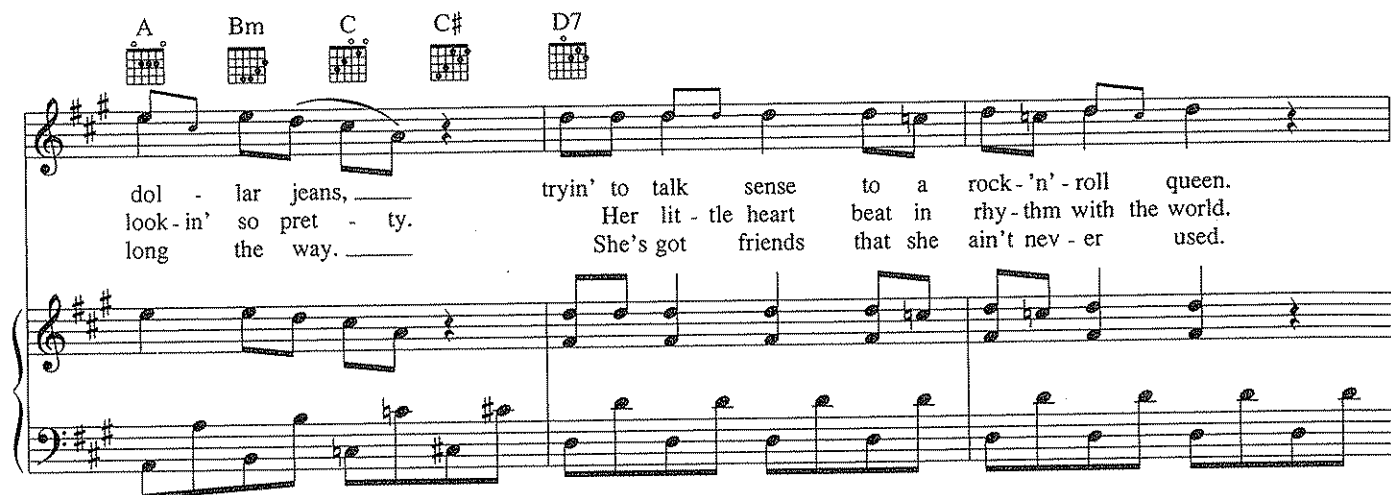
Words and Music by DICKY BETTS,
MIKE LAWLER and JOHNNY COBB

Fast Rock

The musical score is written for piano and guitar. The piano part is in 4/4 time, starting with a forte (f) dynamic. The guitar part is in A major, with a key signature of two sharps (F# and C#). The score is divided into three systems. The first system shows the piano introduction and the first line of the guitar melody. The second system continues the piano accompaniment and the guitar melody. The third system includes the vocal melody with lyrics, the guitar accompaniment, and the piano accompaniment. The lyrics are: "Rid - in' in a long, _ gray _ lim - ou - sine, sit - tin' in a pair of hun - dred mid - night strut - tin' in _ New _ York Cit - y. Mid - night _ wom - an, she is Love's _ just a game _ that she loves to play, leav - in' bro - ken hearts _ all a -".

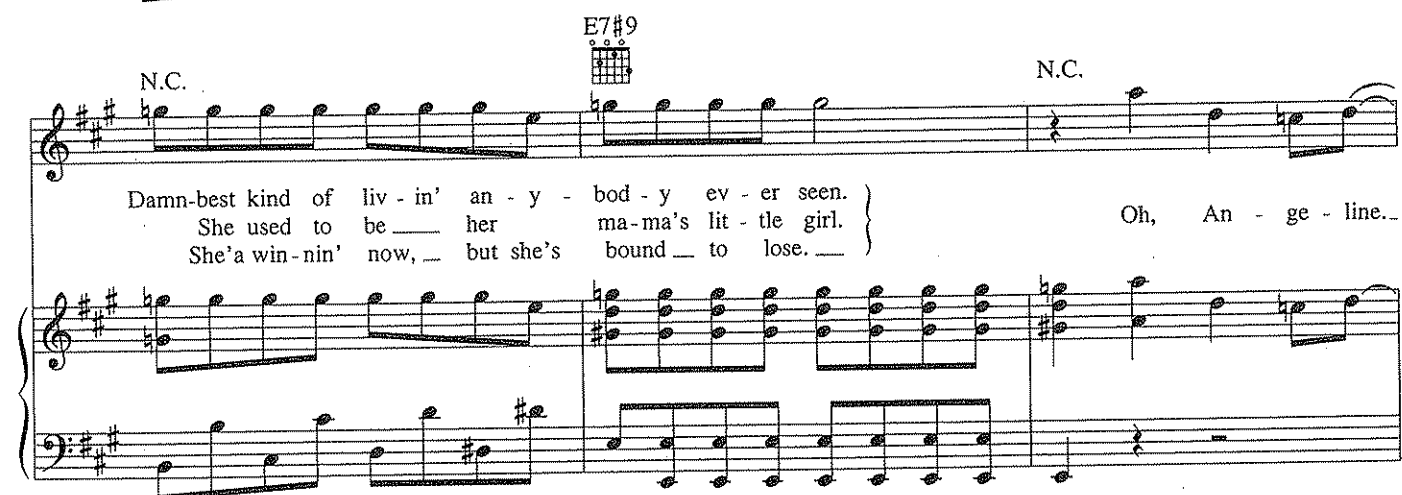
System 1: Piano introduction (f) and guitar melody (A major).
System 2: Piano accompaniment and guitar melody (Bm/A, A, Bm/A, A).
System 3: Vocal melody with lyrics, guitar accompaniment (A, Bm/A, A), and piano accompaniment.

A Bm C C# D7



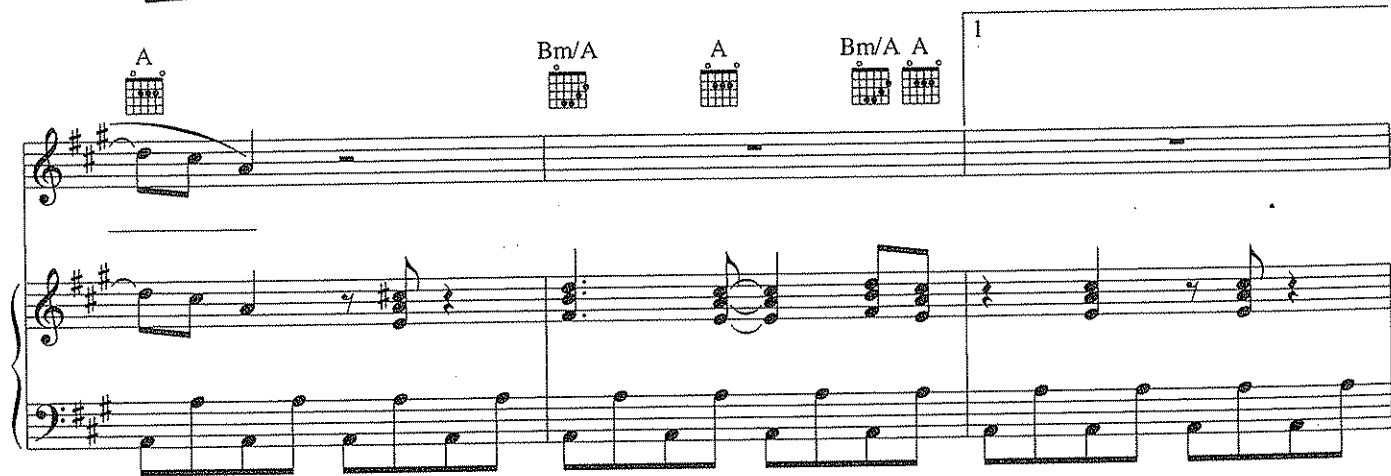
dol - lar jeans, tryin' to talk sense to a rock - 'n' - roll queen.
look - in' so pret - ty. Her lit - tle heart beat in rhy - thm with the world.
long the way. She's got friends that she ain't nev - er used.

N.C. E7#9 N.C.



Damn-best kind of liv - in' an - y - bod - y ev - er seen. } Oh, An - ge - line.
She used to be her ma-ma's lit - tle girl. }
She's a win - nin' now, but she's bound to lose. }

A Bm/A A Bm/A A



Oh, An - ge - line,

Bm/A A 2,3 A Bm C C#



Oh, An - ge - line,

D7

C/D

look-in' at the bright lights,

G/D

A

Bm/A

A

Bm/A A

search-in' for the sil - ver screen.

Bm

C

C#

D7

An - ge - line,

C/D

G/D

I nev - er seen a wom - an who could look so good and

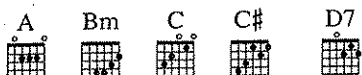
To Coda ⊕

E7#9 N.C. A Bm/A A Bm/A A

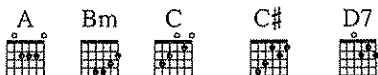
be so dog - gone mean.

(2nd time:) D.S. al Coda
(take 2nd ending)

Bm/A A Bm/A A



Guitar solo



N.C.

A

Bm C C#

An - ge-line, -

CODA

A Bm C C# D7

Instrumental solo

C/D G/D A

Repeat and Fade

Bm/A A Bm/A A Bm C C#

AIN'T WASTIN' TIME NO MORE

Words and Music by
GREGG ALLMAN

Moderate Rock

Bb

Fm/Bb

mf

Bb

Fm/Bb

Bb

Ab6

3fr

Last Sun - day morn - ing the sun - shine
Lord, Lord, Miss Sal - ly, why
I found my way af - ter

Bb

Ab6

3fr

Bb

Ab6

3fr

felt like rain. —
are you cry-in'?
man - y years are gone. —

The week be - fore, — they all
Been a - round here three long days
And all the war freaks die off

B \flat Ab6 B \flat Ab6

seemed the same. — With the help of God — and two friends,
 look-in' like you're dy-in'. Just step your - self — out-side and
 leav-in' us a-lone. — Well, now chil - dren,

B \flat Ab6 B \flat Ab6

I came to re - al - ize — I still have two — strong legs, —
 look up at the stars a - bove. — Go on down - town, — ba - by. —
 leave in peace the way we came. — 'Cept for you and me, broth - er, —

B \flat Ab6 E \flat Gm7/D

don't need no wings to fly. — You know I — ain't a - wast - in' }
 Find some-bod - y to love. — Mean-while I — ain't a - wast - in' } time — no
 try and try a - gain. — So hear us now, — we ain't wast - in' }

C7 F B \flat Ab6 To Coda ⊕

more — 'cause time goes by like { hur - ri - canes —
 { pour-in' rain —
 { hur - ri - canes —



and fast - er things. —
and much fast-er things —



You don't need — no — gyp - sy to tell you why. —

You



can't let — one pre-cious day —

slip by. —

But



look out - side — your - self, —

and if you don't see what you want,

may - be

F Eb7

some - times then you don't. — Well, leave _ your mind a - lone _ and just get

Bb Ab6 3fr Bb Ab6 3fr

high, — oh yes, — high.

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Eb 3fr Gm7/D 3fr C7 3fr F 3fr Bb 3fr Ab6 3fr

Bb 3fr Ab6 3fr Bb 3fr Ab6 3fr Bb 3fr Ab6 3fr D.S. al Coda

CODA Bb 3fr Ab6 3fr Bb 3fr Ab6 3fr

run-nin' af - ter a sub - way train. _ Don't for - get _ the pour _

Bb 3fr Ab6 3fr Bb 3fr Ab6 3fr Bb 3fr Ab6 3fr Repeat and Fade

in' rain. _

BLACK HEARTED WOMAN

Words and Music by
GREGG ALLMAN

Moderate Rock

N.C.

First system of piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is marked *mf* (mezzo-forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and triplets. The system consists of two measures.

Second system of piano accompaniment, continuing the melodic and bass lines from the first system. It also consists of two measures.

Third system of piano accompaniment. Above the staff, chord diagrams for A major and C major are provided. The system contains two measures of music.

Fourth system of piano accompaniment. Above the staff, chord diagrams for C major, A major, and D7 are provided. The system contains two measures of music.

1. Black heart - ed wom-an, _____ can't you see your poor _ man _
 2. Black heart - ed wom-an, _____ cheap troub-le and pain is all _ you _
 3. Instrumental solo
 4., 5. (See additional lyrics)

dy - in'? Can't
play

D7
count on both hands, ba - by, all the lone - ly nights I've been
Black heart - ed wom - an, cheap trou - ble and pain is all you

A7
cry - in'.' Well, I'm
play.

E7#9 B7 E7
tired of all your slip - per - y ways. I can't take your e - vil
Some - time think - in' I'll be much bet - ter if I was stiff down in my

N.C.

ly grave. _____ in', _____ oh, no. _____
No, _____ I just can't stay.

The first system of music is in D major (two sharps). It features a vocal line with a long melisma over the words "ly grave." and "in'". The piano accompaniment consists of a treble and bass staff. The bass staff has a triplet of eighth notes in the left hand. The system ends with a repeat sign.

1-4

The second system of music is in D major. It features a piano accompaniment with a treble and bass staff. The bass staff has a triplet of eighth notes in the left hand. The system ends with a repeat sign.

5

Ah, ah, ah, ah, _____ ah, ah,

The third system of music is in D major. It features a vocal line with a melisma over the words "Ah, ah, ah, ah, _____ ah, ah,". The piano accompaniment consists of a treble and bass staff. The bass staff has a triplet of eighth notes in the left hand. The system ends with a repeat sign.

ah, ah, ah, _____ ah. Ah, ah, ah, _____ ah, ah, ah, ah,

The fourth system of music is in D major. It features a vocal line with a melisma over the words "ah, ah, ah, _____ ah. Ah, ah, ah, _____ ah, ah, ah, ah,". The piano accompaniment consists of a treble and bass staff. The bass staff has a triplet of eighth notes in the left hand. The system ends with a repeat sign.

1 2

ah, ah, ah, — ah. — Ah, ah, ah, ah, ah, — ah. —

D.C. al Coda
(no repeats)

CODA

Moderately fast

Repeat and Fade

F G A

Additional Lyrics

4. Yesterday I was your man,
Now you don't know my name.
Yesterday I was your man,
Now you don't know my name.
Well, I'm goin' out to find a new way, babe,
Oh, to get back into your game, yeah, yeah.

5. One of these days,
I'm gonna catch you with your back-door man.
Ones of these days, yeah,
I'm gonna catch you with your back-door man.
I'll be movin' on down the road, pretty baby,
Oh, to start all over again, oh yeah.

BLUE SKY

Words and Music by
DICKY BETTS

Moderate Rock

The musical score for "Blue Sky" is written for piano and voice. The key signature is E major (three sharps) and the time signature is 4/4. The tempo is marked "Moderate Rock". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for guitar are provided above the piano staves: E, A, D/A, A, E, A, D/A, A, E, D, A, E, B, A, E, B. The vocal melody is written in the treble clef and includes the following lyrics: "Walk a - long the riv - er, sweet lull - a - by. It just keep on flow - in'." The score is divided into three systems, each with a piano staff and a vocal staff.

A

it don't wor - ry 'bout where — it's go - in', — no, no. —

E B/A A

E B A E

Don't fly, Mis - ter Blue - bird, I'm just walk - in' down the road. —
Good old Sun - day morn - in', bells are ring - in' ev - 'ry - where. —

B A

Ear - ly morn - in' sun - shine — tell me all — I need — to know. —
Go - in' to Car - o - li - na, — it won't be long — and I'll — be there. —

E A

B A E A

You're my blue sky, you're my sun - ny day.

To Coda ⊕

B A E A

Lord, you know it makes me high when you turn your love my way,

B7sus/F# 2fr

turn your love my way, yeah.

E A

Instrumental solo

E 1-3 A

4 A E

B A D.S. al Coda

Solo ends

CODA E A

turn your love — my way, —

B7sus/F#



turn your love — my way, ———— yeah, ———— yeah.

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "turn your love — my way, ———— yeah, ———— yeah." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a melodic line in the right hand and a bass line in the left hand, with some chords and sustained notes.

E A D/A A E

The second system of the musical score. It continues the vocal and piano parts. Above the vocal staff, there are five chord diagrams labeled E, A, D/A, A, and E. The piano accompaniment continues with a similar melodic and bass structure.

A D/A A E

The third system of the musical score. It continues the vocal and piano parts. Above the vocal staff, there are four chord diagrams labeled A, D/A, A, and E. The piano accompaniment continues with a similar melodic and bass structure.

D A Asus2 E

The fourth system of the musical score. It continues the vocal and piano parts. Above the vocal staff, there are four chord diagrams labeled D, A, Asus2, and E. The piano accompaniment continues with a similar melodic and bass structure, ending with a final chord.

CAN'T TAKE IT WITH YOU

Words and Music by DICKEY BETTS
and DON JOHNSON

Medium Blues




No chord

You can't take it with — you;
Play it high or low. —

C7



ev - 'ry-bod - y knows. ——— You can't take it with —
Break the bank at Mon - te Car-lo. — You can play it just —



D7




A7



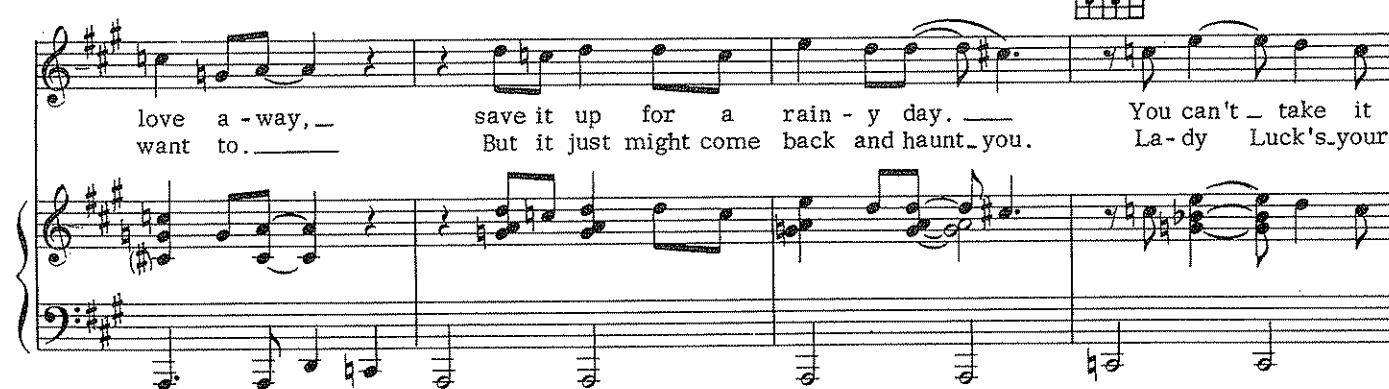
— you when you go. ——— You can't hide your
— the way it falls. ——— Cut it like you



C7



love a - way, — save it up for a rain - y day. — You can't — take it
want to. — But it just might come back and haunt you. La - dy Luck's your



D7



A7



1.
with you when you go. ———
ma - ma when she calls. ———



2. N.C.

Can't take it with you; ev - 'ry - bod - y knows,

C7 D7 A7

You can't take it with you when you go.

N.C.

Can't hide your love a - way, save it up for a

C7 D7 A7

rain - y day. You can't take it with you when you go.

To Coda

N.C.

C7



N.C.

Hot wire a fast car_ just to take a ride. _ You can run, but you



sure can - not hide. _ Tell her_ a lie; _



live with it till you die. _ But you can't_ take it with you when you go. _

A7 C7 D7

And it hurts — so bad when you fi-n'lly have_ to

A7 C7

show. —

D. S. al Coda

Coda

No, you can't — take it

D7 A7 C7 D7

with you when you go. — No, you can't take it with-you

A7 C7 D7 A7

when you go.

Repeat and fade

COME AND GO BLUES

Words and Music by
GREGG ALLMAN

Moderate Funk beat

mf

F/G

G

F/G

G

G7

Gdim7

(1., D.S.S.) Peo - ple say _____ that you're no good, — but
(2.) Round and round _____ and round we go. — Don't

Am7b5/G

G

I would-n't cut you loose, — ba - by, if I could. — Well, I
ask me why I stay — here, — I don't know. — Well,

G7 Gdim7

seem to stand down on the ground.
may be I'm a fool to care.

Am7b5/G G

Ba-by, I'm too far gone to turn a round. Oh, if
With-out your sweet love, ba-by, I would be no-where.

G7 Gdim7

on-ly you would make up your mind.
Here I stay, locked in your web,

Am7b5/G G To Coda I ⊕

Take me where you go or leave me way be-hind.
'til that day I might find some-bod-y else.

D F C/D C

(1.) Lord, you got — those come and go — blues. —
(D.S.S.) Wom-an, you got — those come and go — blues. —

G

D F C/D C

Lord, you got — those come and go — blues. —

G

Yes, you do.

C Csus C 3fr

To Coda II ⊕ ⊕

Oh, and you got me feel - ing _____ like a fool. _____

G7 Gdim7

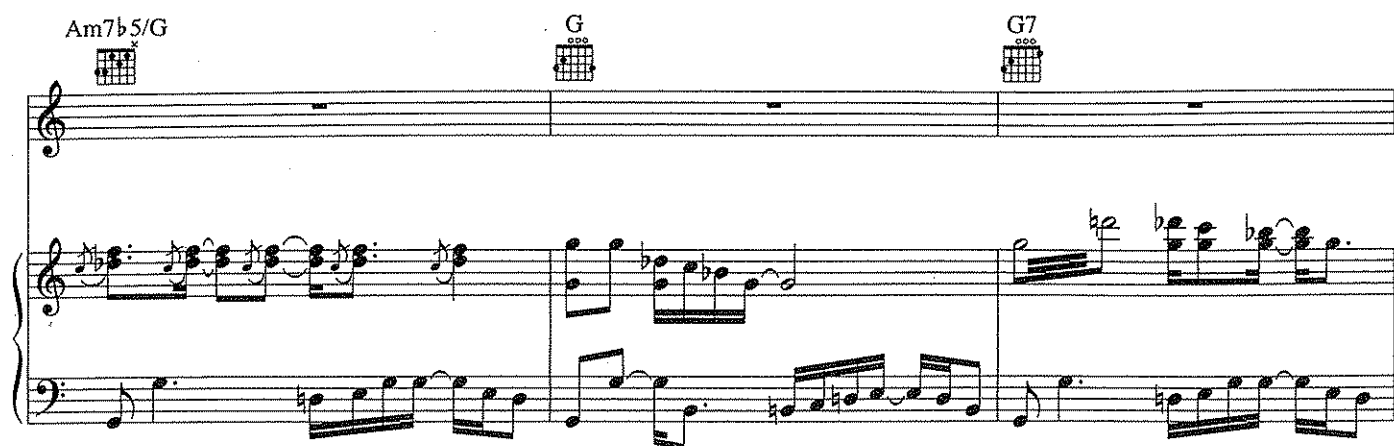
Am7b5/G G

G7 Gdim7

Am7b5/G

G

G7

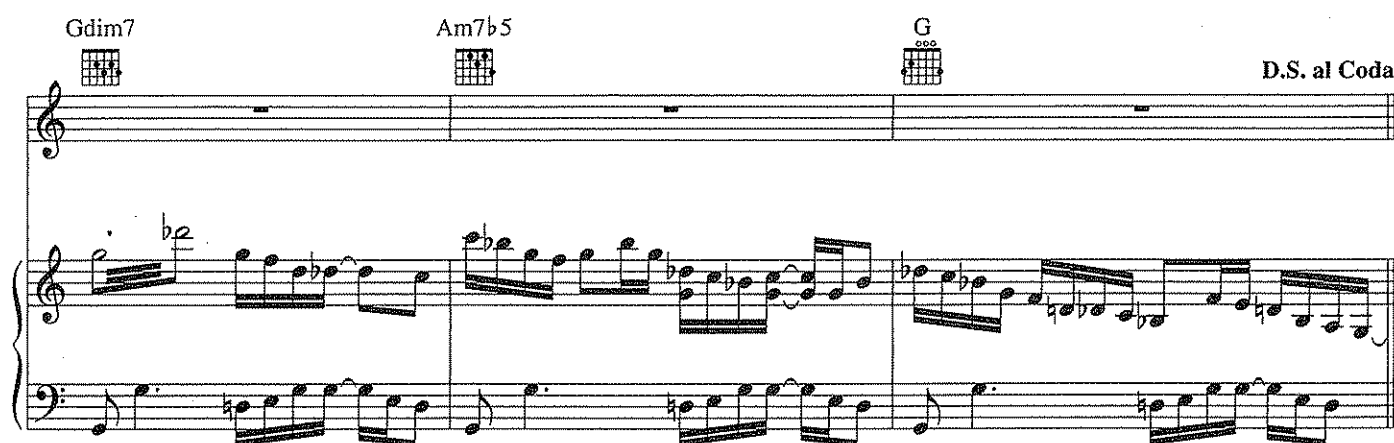


Gdim7

Am7b5

G

D.S. al Coda

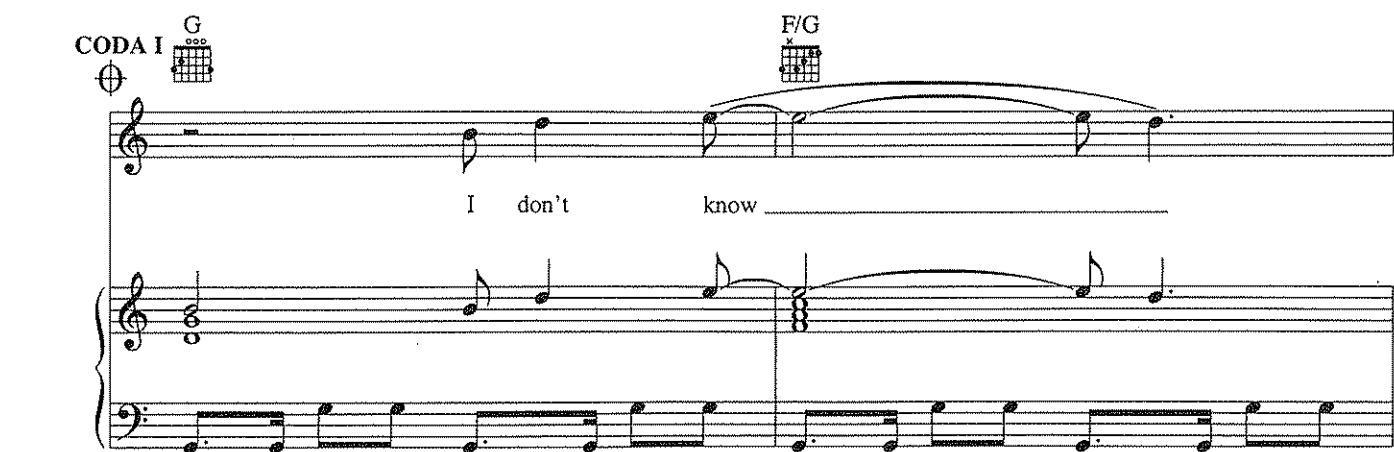


CODA I

G

F/G

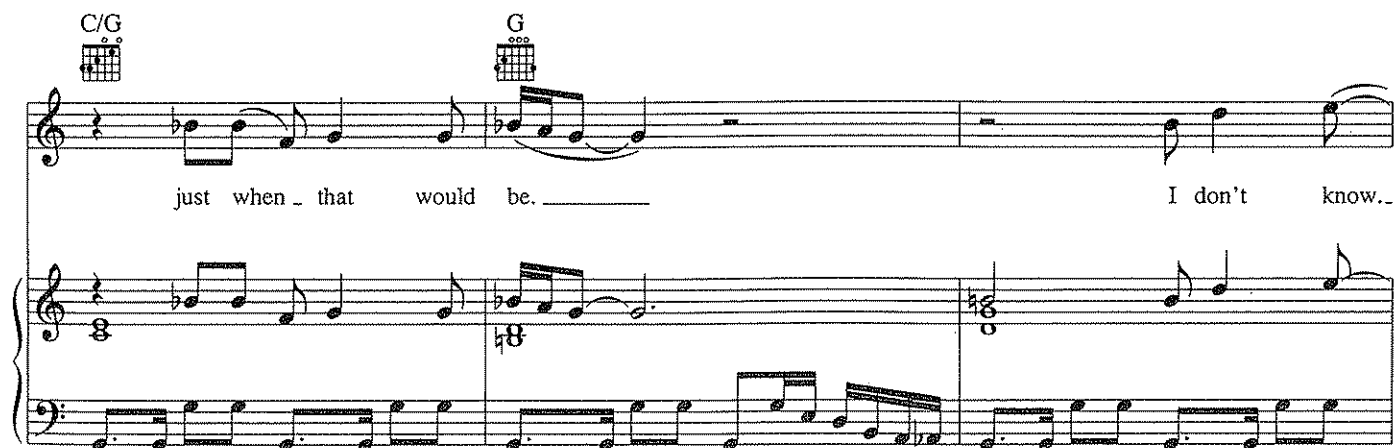
I don't know



C/G

G

just when _ that would be. I don't know..



F/G C/G G

I can't say, _ as I _ can't see. _

Bb7

Play 4 times

C

D

CODA II

DREAMS I'LL NEVER SEE

Words and Music by
GREGG ALLMAN

Moderately, with a jazzy feel (♩ = 3♩)

D7sus

mf

D7

D7sus

D7

D7sus

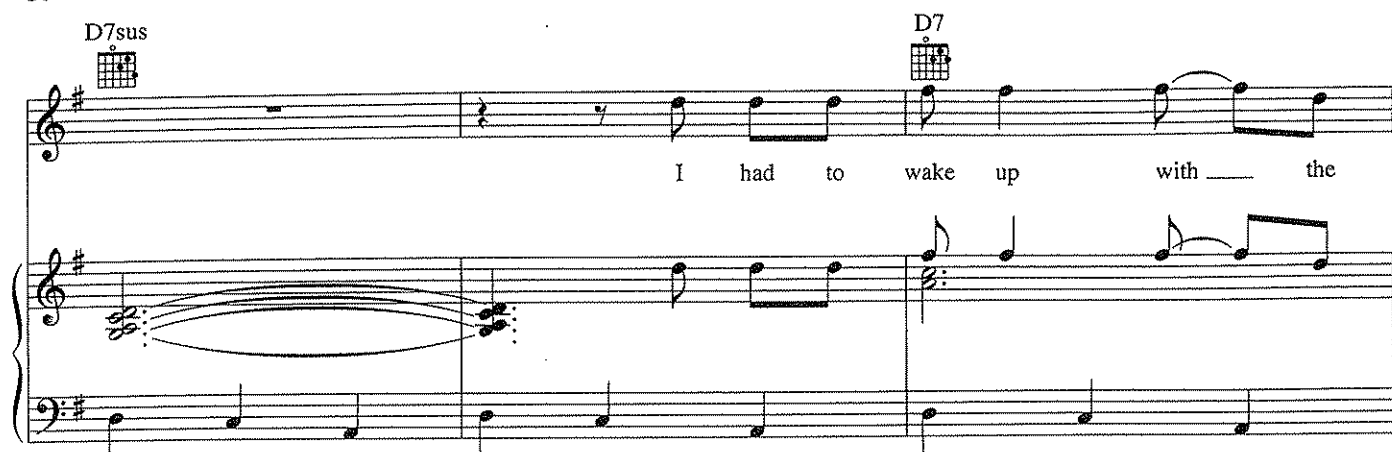
D7

Just one more morn - ing

D7sus

D7

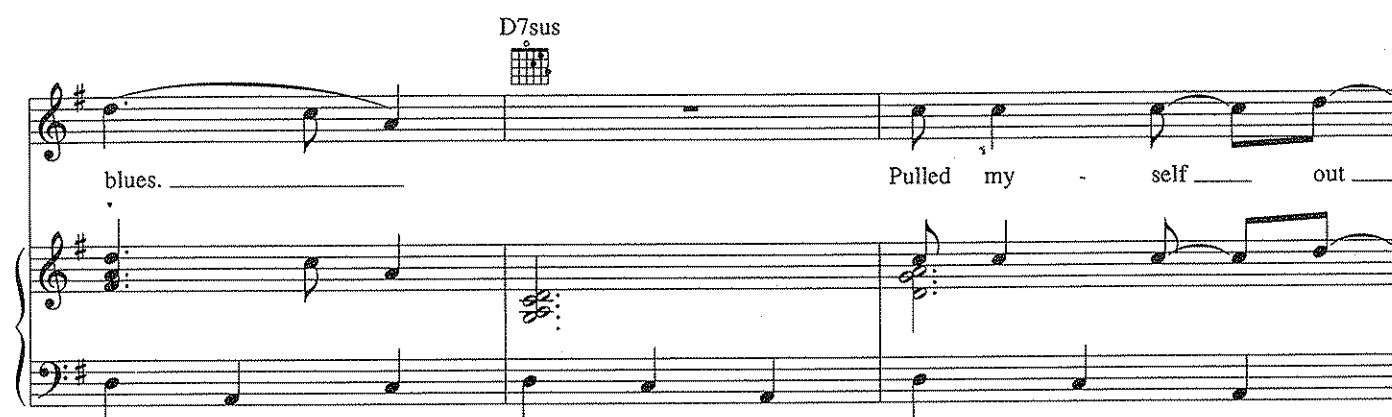
I had to wake up with _____ the



D7sus

blues. _____

Pulled my - self _____ out _____



D7

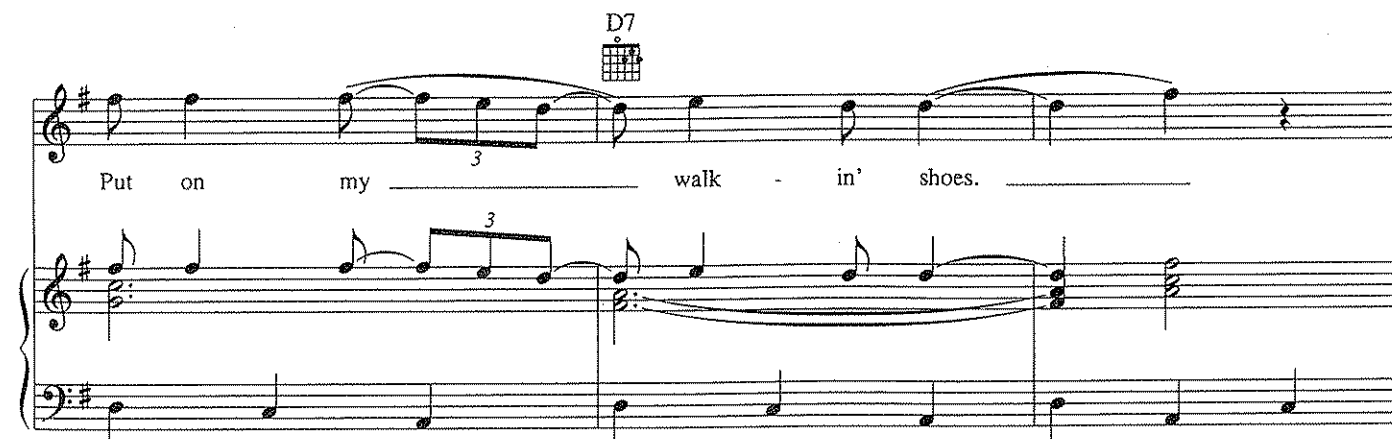
D7sus

_____ of bed, _____ yeah. _____



D7

Put on my _____ walk - in' shoes. _____



D7sus D7

(1.) Went up on the moun - tain
(D.S.) Pull my self to - geth - er.

D7sus D7

to see what I can see.
Put on a new face.


D7sus D7

The whole world was fall - in'
Climbed down off the hill - top, ba - by.

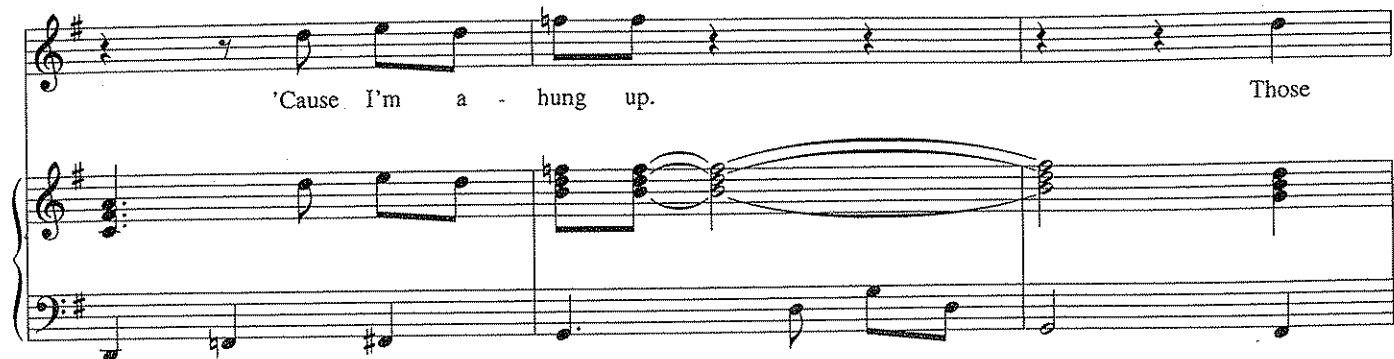
D7sus D7

right down in front of me.
Get back in the race.


G



'Cause I'm a - hung up. Those





F




dreams I'll _____ nev - er see, _____

E7



E7#9

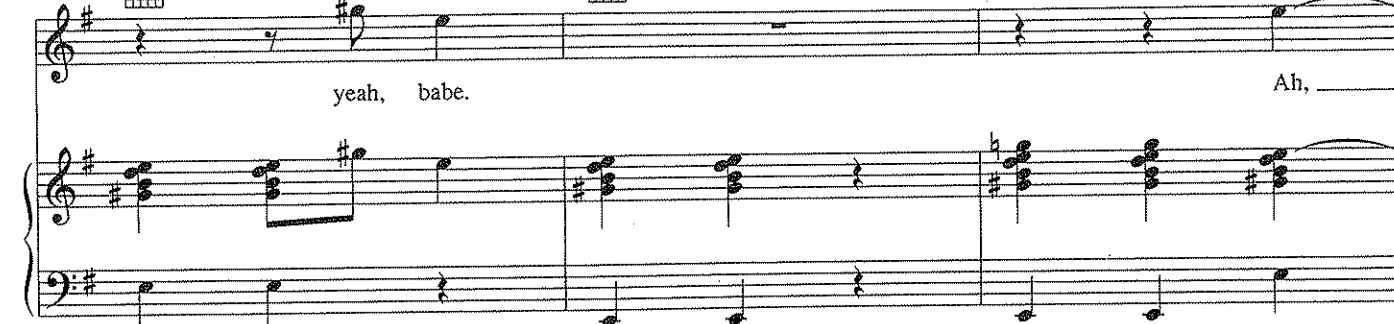



yeah, babe. Ah, _____


E7



E7#9





C



help me, babe. _____

Bb



A7 A7#9 6fr

Woh, ____ or this will sure - ly be 3

A7 A7#9 6fr D7sus To Coda

the end of me, yeah. 3 Instrumental solo

D7 1-3 4 (1x) D.S. (2x) D.S. al Coda

Solo ends

CODA D Repeat and Fade

DON'T WANT YOU NO MORE

Words and Music by SPENCER DAVIS
and EDWARD HARDIN

Rock Shuffle (♩ = ♩³)

Cm7
3fr

N.C.

Cm7
3fr

N.C.

1
Cm7
3fr

N.C.

2
N.C.

Straight Rock feel (♩ = ♩)

Cm7
3fr

Bb

Cm7
3fr

Bb/F

Chord diagrams: Cm7 (3fr), Bb, Cm7 (3fr)

Chord diagrams: Bb/F, Cm7 (3fr), Bb, Cm7 (3fr)

Chord diagrams: Bb/F, Cm7 (3fr), Bb, Cm7 (3fr)

Rock Shuffle (♩ = ♩♩)

Chord diagrams: Bb/F, Bb/Eb, Cm7 (3fr), Gm7 (3fr), Cm7 (3fr)

Chord diagrams: Gm7 (3fr), Cm7 (3fr), Gm7 (3fr)

First system of musical notation. Chords: Cm7, Gm7, Cm7. Includes triplets and 3fr fingerings.

Second system of musical notation. Chords: Gm7, Cm7, Gm7, Cm7. Includes triplets and 3fr fingerings.

Third system of musical notation. Chords: Gm7, Cm7, Gm7, N.C. Includes triplets and 3fr fingerings.

Fourth system of musical notation. Chords: Cm7, Gm7. Includes triplets and 3fr fingerings.

Fifth system of musical notation. Chords: Cm7, Gm7, Cm7, Gm7. Includes triplets and 3fr fingerings.

First system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and a 3fr (three fret) marking.

Second system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and a 3fr (three fret) marking.

Third system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and a 3fr (three fret) marking. The text "N.C." (No Chord) is written above the staff.

Fourth system of musical notation. Chord diagrams for Cm/G, Bb/F, Eb, Dm7, Bb, and Cm/G are shown above the staff. The notation includes triplets and a 3fr (three fret) marking.

Fifth system of musical notation. Chord diagrams for Cm/G, Bb/F, Eb, Dm7, Bb, and Cm/G are shown above the staff. The notation includes triplets and a 3fr (three fret) marking. The system is divided into two parts, labeled 1 and 2. Part 1 includes chord diagrams for Bb/F, Ebmaj9, and D5. Part 2 includes chord diagrams for Bb/F, Ebmaj9, and D5. The notation includes triplets and a 3fr (three fret) marking. The text "rit." (ritardando) is written below the staff.

END OF THE LINE

Words and Music by GREGG ALLMAN, WARREN HAYNES,
ALLAN WOODY and JOHN JAWOROWICZ

Snappy, Funky

Dm7

f

1 **C(add9)** **G/B** **C(add9)** 2 **F** **C**

G **D**

By now, — the grav - i - ty — of
nev - er a - fraid — of

8

The musical score is written for piano and voice. It begins with a piano introduction in D minor, marked 'Snappy, Funky' and 'f' (forte). The piano part consists of two systems of two measures each. The first system includes a guitar chord diagram for Dm7. The second system includes guitar chord diagrams for C(add9), G/B, and C(add9). The vocal melody enters in the third system, which is divided into two parts. The first part of the vocal melody is over the piano accompaniment, and the second part is a solo line. The lyrics are: 'By now, — the grav - i - ty — of nev - er a - fraid — of'. The score ends with a double bar line and a repeat sign, followed by a measure marked '8'.

trou - ble was more than I could bear. _____ At
dan - ger. I took trou - ble on the chin. _____

C/D

times my luck _ was so bad, I had to fold _ my hands...
Moun - tains I _ have climbed, could've killed a thou - sand men. _

G/D Am7 D

I al - most lost my soul. _____
I Spent most of my life - time down - town, _

C(add9)

Rare - ly I could find my head. _____ Wake up ear - ly in the
sleep - in' be - hind _ the wheel. _

G/B Bb6

C(add9) Dm

morn - in' feel - in' near - ly dead. _____

C G Csus2 2 Bb6

I was I nev - er need - ed

A

an - y - bod - y. I was king of the hill. _____

C G D

Oh, when I think a - bout the old days,

C G F

Lord, _____ it sends chills up and down my

D C

spine. _____ Yeah, _____ life ain't what it seems _____

G D

_____ on the bou - le - vard of bro - ken dreams.

F C G

Guess I o - pened my eyes _____ in the nick of time _____

Bb6



Csus



To Coda ⊕

'cause it sure felt like the end _____ of the line. _

Dm7



C



G



Guitar solo

D



C



Chord diagrams: G, F, D

Chord diagrams: C, G(add9), D

Chord diagrams: F, C

Chord diagrams: D, C(add9)

Solo ends No mat - ter how hard I run, —

G/B



I just can't get a way.

Bb6



D



Try to do my best, but the devil gets in my way.

C(add9)



Spent most of my life-time down town,

G/B



Bb6



sleep-in' be-hind the wheel, 'til it all came

D.S. al Coda

A

down _ to kill or be killed._

CODA

Dm7

CODA

Dm7

C(add9)

G/B

C(add9)

Dm7 C(add9) G/B C(add9)

Dm7

Repeat and Fade

Dm7

GAMBLER'S ROLL

Words and Music by WARREN HAYNES
and JOHNNY NEEL

Very slow Blues

mf

Bm E A/E E

G A Bm G(add9)

The deal - er

sits _____ a - lone in the dark, _____ a cig - a-rette

shines _____ on his ver - y last card. _____ Ev - 'ry

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 12/8 time signature. The tempo/style is 'Very slow Blues'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: Bm, E, A/E, E, G, A, Bm, G(add9), Bm, F#m, Bm, F#m, Bm, F#m, and Bm. The lyrics are: 'The deal - er sits _____ a - lone in the dark, _____ a cig - a-rette shines _____ on his ver - y last card. _____ Ev - 'ry'.

Em7 F#m7 F#7

thing he had, _____ he watched it come and go _____ on a gam - bler's

Bm G9 Bm G9

roll. _____ Mm. _____ A cold wind

Bm F#m Bm F#m

blows _____ a young girl's world a - part. _____ She bet it
knows _____ it's just a - bout his last game. Not e - ven

Bm F#m Bm

all, _____ she bet it all _____ on the jack of hearts. _____ Gained her
she knows all _____ the sor - row and pain, As the

Em7 F#m7 F#7

free - dom — but lost her soul on a gam - bler's
for - ty - five — deals — the fa - tal blow on a gam - bler's

Bm G9 Bm

roll, — on a gam - bler's roll, — } You know the gam-bler, he
roll, — on a gam - bler's roll, — }

G7 F#7sus F#7

rides, — rides — on a fool's — train, —

Bm A Bm E A/E E To Coda ⊕

trad - ing sil - ver — for gold. — Oh, but his

G A/G G A F#5/A G5/A A7

luck will change. _ Time _ takes its toll

Bm G(add9) Bm G(add9)

on _ a gam - bler's roll. _

Bm F#m Bm F#m

Bm F#m Bm7

Em7 F#m7 F#7 Bm G9

Bm G9 Bm G9

Bm G Bm G9

Bm Em7

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a guitar staff and a piano staff. The guitar staff shows chords: Em7, F#m7, F#7, Bm, G9, Bm, G9, Bm, G, Bm, G9, Bm, and Em7. The piano staff shows a melody with various notes, rests, and a triplet in the final system.

F#m F#7 G

Musical score for the first system, measures 1-2. The key signature is two sharps (F# and C#). The first staff shows guitar chords F#m, F#7, and G. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Measure 1 has a half note in the right hand and a half note in the left hand. Measure 2 has a half note in the right hand and a half note in the left hand.

A Bm G9

Musical score for the second system, measures 3-4. The key signature is two sharps (F# and C#). The first staff shows guitar chords A, Bm, and G9. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Measure 3 has a half note in the right hand and a half note in the left hand. Measure 4 has a half note in the right hand and a half note in the left hand.

Bm G7

Musical score for the third system, measures 5-6. The key signature is two sharps (F# and C#). The first staff shows guitar chords Bm and G7. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Measure 5 has a half note in the right hand and a half note in the left hand. Measure 6 has a half note in the right hand and a half note in the left hand.

F#7sus F#7 Bm

Musical score for the fourth system, measures 7-8. The key signature is two sharps (F# and C#). The first staff shows guitar chords F#7sus, F#7, and Bm. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Measure 7 has a half note in the right hand and a half note in the left hand. Measure 8 has a half note in the right hand and a half note in the left hand.

E A/E E G

A Bm G9

Bm G9 Bm G(add9) D.S. al Coda

The deal - er

CODA

G A/G G A F#5/A G5/A A7

luck will change... Time — takes its toll on a gam - bler's

Bm G9 Bm G9

roll, _____ on the gam - bler's roll, _____ oh, the gam - bler's

Bm G(add9) Bm G(add9)

roll. _____ Ooh. _____ Ah. _____

Bm Em7 Freely

Woh, on a gam - bler's, _____ the gam - bler's roll. _____

Bm

Bm

GOOD CLEAN FUN

Words and Music by GREGG ALLMAN,
DICKY BETTS and JOHNNY NEEL

Blues Rock (♩ = ♩³)

Cm7



mf

The piano score for "Good Clean Fun" is written in C minor (three flats) and 4/4 time. It consists of five systems of two staves each. The first system includes a tempo/style marking "Blues Rock" with a note value of 1/4 equal to a triplet of 1/4 notes, and a dynamic marking "mf". The music features a driving bass line and a melodic line with various ornaments and triplets.



C7#9

I'm ___ on the prowl, - ba - by, look - in for -
 I'm ___ look - in' for one wom - an who ain't al -

Eb7#9 D7#9 C7#9

— some - one to sat - is - fy ___ my need. — Some way, —
 - ways try - in' to put me _ down. I don't want _ no -

Eb7#9 D7#9

some - how, got - ta find some - bod - y spend some ___ time ___
 bod - y giv - in' ___ me that same old ___ run - a -

C7#9 F/C Eb/C C7#9 F/C Eb/C

— with me. I ain't look-in' at for - ev - er just a
round. — I ain't leap-in', I'm just lean-in'. I'm

Eb7#9 D7#9 C7#9 F/C Eb/C

wom-an who treats a good man right. — You look - so good, — you got — me
look-in' for that — good time thing. — I — can tell by the way — you're

C7#9 F/C Eb/C Eb7#9 D7#9 C7#9

think-in' you might sat - is - fy my soul all night. — } There's
act - in' that you know ex - act - ly what I mean. — }

Ab7 Bb7 Ab7

no harm done. — I know you're the one. — You don't have to wor - ry.

B \flat 7 D7 \sharp 9 G7 \sharp 9 4fr

No hur - ry. The night's still young. I'm just look-in' for ___ some good, _ clean

1 C7 \sharp 9

fun. _

2 C7 \sharp 9

fun. _

F9 C7

Well, I bet - ter slow down, _ don't wan-na move too soon. I'm

F9 C7 F9

so — con - fused. — I don't know_ what to do. Please don't think I'm mov - in'

C7 G7#9 4fr Bb To Coda ⊕

in for the kill, — but if you won't let me, some - bod - y else will. —

C Bb C Bb C Bb

N.C. F9

C9



First system of musical notation. The top staff is a single melodic line. The bottom two staves are a piano accompaniment. The piano part features triplet eighth notes in the right hand and quarter notes in the left hand. The key signature has two flats (Bb and Eb).

F9



C9



Second system of musical notation. The piano accompaniment continues with triplet eighth notes in the right hand and quarter notes in the left hand. The key signature remains two flats.

G9



F9



Third system of musical notation. The piano accompaniment continues with triplet eighth notes in the right hand and quarter notes in the left hand. The key signature remains two flats.

Eb7



D9



Db9



C9



F9



Fourth system of musical notation. The piano accompaniment continues with triplet eighth notes in the right hand and quarter notes in the left hand. The key signature remains two flats.

C9



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two flats (B-flat and E-flat). The top staff contains whole rests. The grand staff contains a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter and eighth notes.

F9



C9



Second system of musical notation. It consists of three staves. The top staff has whole rests. The grand staff features a complex melodic line in the treble with many triplets marked with a '3'. The bass line continues with quarter and eighth notes.

A \flat B \flat 

Third system of musical notation. It consists of three staves. The top staff has whole rests. The grand staff shows a melodic line in the treble with some slurs and a bass line with quarter notes.

A \flat B \flat 

D7#5



Fourth system of musical notation. It consists of three staves. The top staff has whole rests. The grand staff features a melodic line in the treble with triplets and a bass line with quarter notes.

G7#9



N.C.

D.S. al Coda

I

CODA

Ab7



Bb7



Ab7



no harm done. I know you're the one. You don't have to wor - ry.

Bb7



D7#9



G7#9



No hur - ry. The night's still young. I'm just look-in' for some good, clean

C7#9



Repeat and Fade

fun, some good, clean fun. Look-in' for some good, clean

IT'S NOT MY CROSS TO BEAR

Words and Music by
GREGG ALLMAN

Slow Blues

C7

Yeah, — yeah, yeah. ——— *Instrumental solo*

mf

F

Fm

F

Fm

C7

A7

D7

G7

C7

A7

D7

G7

C7 G N.C.

Solo ends I ____ have not

come, ____ yeah, ____
let - ter. ____

to tes - ti - fy ____
Was just the oth - er day.

a-bout our bad, bad ____ mis - for - tune, ____
I said, "Sure as a sun-rise, ba - by, ____

and I ain't here a-won - d'ring why. ____
to-mor-row I'll be up and on my way." }

But I live on, and I'll ____ be strong, ____ 'cause it just ain't my -

C7

come, ____ yeah, ____
let - ter. ____

to tes - ti - fy ____
Was just the oth - er day.

a-bout our bad, bad ____ mis - for - tune, ____
I said, "Sure as a sun-rise, ba - by, ____

and I ain't here a-won - d'ring why. ____
to-mor-row I'll be up and on my way." }

But I live on, and I'll ____ be strong, ____ 'cause it just ain't my -

F Fm

a-bout our bad, bad ____ mis - for - tune, ____
I said, "Sure as a sun-rise, ba - by, ____

and I ain't here a-won - d'ring why. ____
to-mor-row I'll be up and on my way." }

But I live on, and I'll ____ be strong, ____ 'cause it just ain't my -

C7 A7 D7 G7

But I live on, and I'll ____ be strong, ____ 'cause it just ain't my -

1

C7

G N.C.

— cross to bear. — I sat down, — wrote you a long —

2

C7

G N.C.

— cross to bear, — oh, no.

C7

F

12/8

Instrumental solo

Fm

C7

A7

D7

G7

C7 G N.C. C7

F Fm

Oh, — but

C7 A7 D7 G7

I'll live on, — and I'll — be strong, — 'cause it just ain't my

C N.C. C N.C.

cross — to bear, — yes, now babe. —

C7

But in the end, babe, _____ oh, t'words _ the end of your road, _____

F Fm

don't reach out for me, babe, _____ 'cause I'm _____ not gon-na car - ry your load. _____

C7 A7 D7 G7

But I'll live on, _____ and I'll be strong. _ It just ain't my _____

C7 F C7 F Repeat and Fade

cross to bear. _

Repeat and Fade

LITTLE MARTHA

Words and Music by
DUANE ALLMAN

Freely

Chord diagrams: E, B5, E, B7/E, E, B5

Moderately fast

Chord diagrams: A/E, E5, E, B/E

Chord diagrams: E, B

Chord diagrams: E, A, E/A

First system of music. Chords: A/E, E. The key signature is three sharps (F#, C#, G#).

Second system of music. Chords: B, E5. The key signature is three sharps (F#, C#, G#). The system ends with the instruction "To Coda" and a Coda symbol.

Third system of music. Chords: C#m/B, A/B, B, C#m/B, A/B, F#m(add4)/B. The key signature is three sharps (F#, C#, G#).

Fourth system of music. Chords: C#m/B, A/B, B. The key signature is three sharps (F#, C#, G#).

Fifth system of music. Chords: E/G#, F#m7, E. The system is divided into two parts, labeled 1 and 2. The key signature is three sharps (F#, C#, G#).

B C#m/B B A/B B C#m/B B

A/B B C#m/B B A/B

1 F#m/B A/B B C#m/B A/B F#m(add4)/B

2 E/G# F#m7 E D.S. al Coda

CODA E B/E E B/E E

freely

With pedal

JESSICA

Music by DICKEY BETTS

Up tempo Country Rock

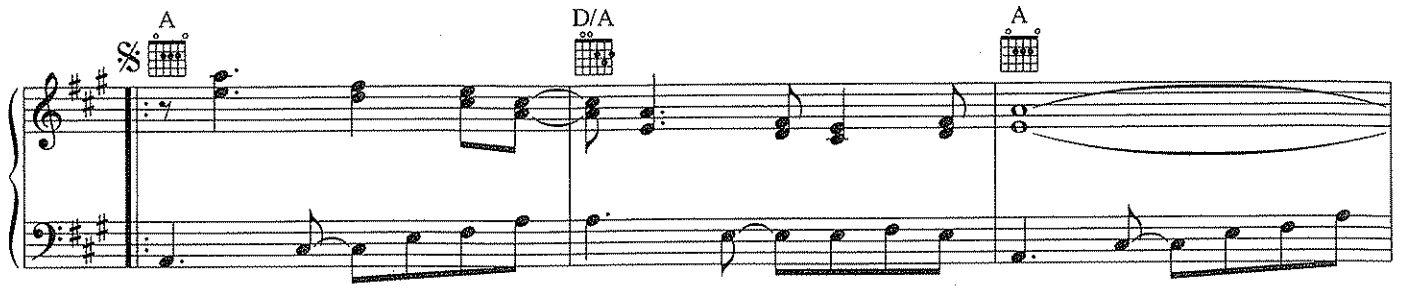
The musical score for "Jessica" is written for guitar and piano. It consists of four systems of music, each with a guitar part (top staff) and a piano accompaniment (bottom staff). The key signature is D major (two sharps) and the time signature is 4/4. The tempo/style is "Up tempo Country Rock".

System 1: The guitar part starts with a whole rest, followed by a half note D4, a quarter note E4, and a half note F#4. The piano part starts with a whole rest, followed by a half note D3, a quarter note E3, and a half note F#3. The first measure is marked *mf*. Chords A and D/A are indicated above the guitar staff.

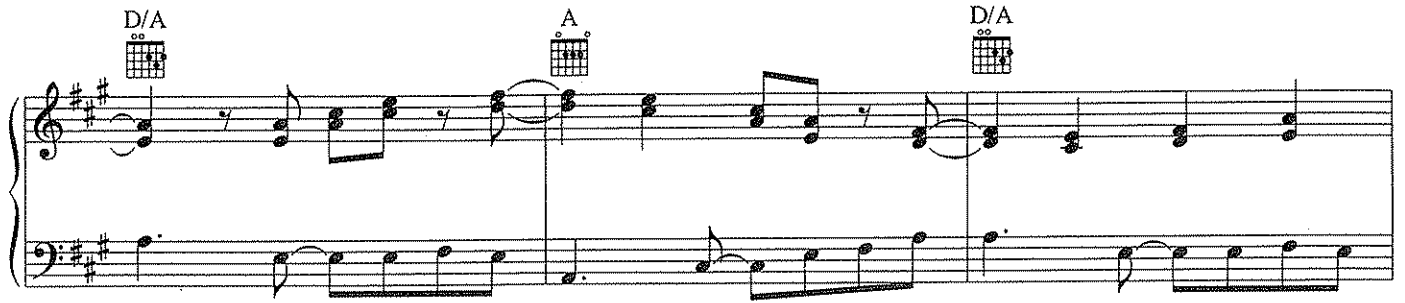
System 2: The guitar part continues with a half note G#4, a quarter note A4, and a half note B4. The piano part continues with a half note G#3, a quarter note A3, and a half note B3. Chords D/A and A are indicated above the guitar staff.

System 3: The guitar part continues with a half note C#5, a quarter note D5, and a half note E5. The piano part continues with a half note C#4, a quarter note D4, and a half note E4. Chords A and D/A are indicated above the guitar staff.

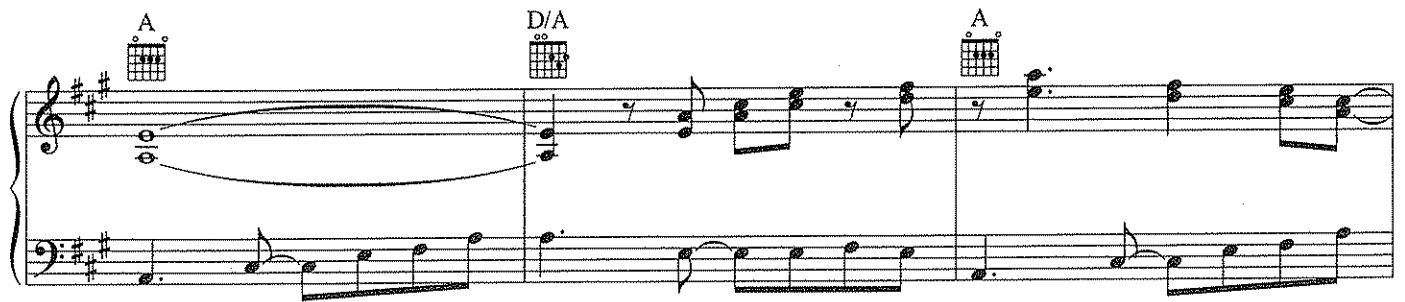
System 4: The guitar part continues with a half note F#5, a quarter note G#5, and a half note A5. The piano part continues with a half note F#4, a quarter note G#4, and a half note A4. Chords D/A and A are indicated above the guitar staff.



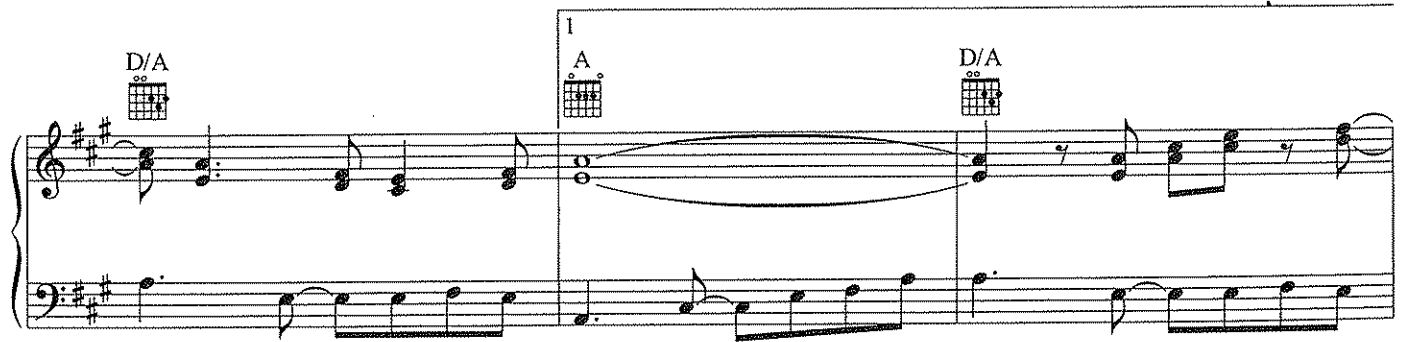
First system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note melody.



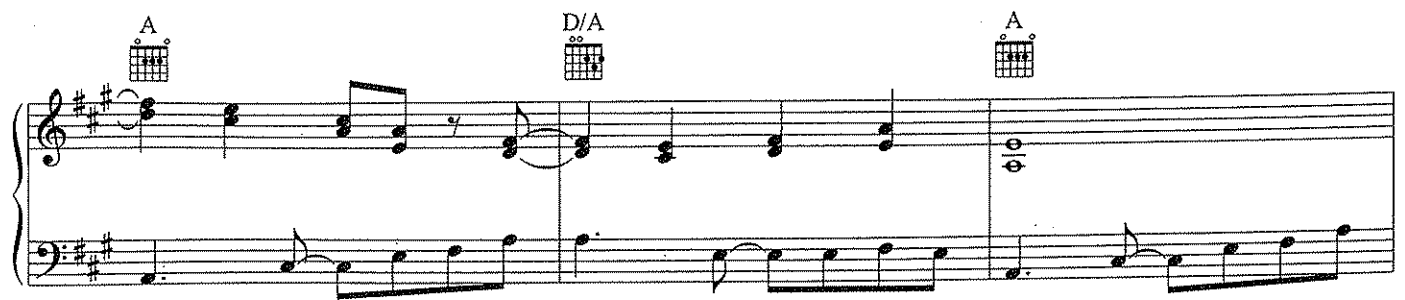
Second system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled D/A, A, and D/A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note melody.



Third system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note melody.



Fourth system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled D/A, A, and D/A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note melody.



Fifth system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note melody.

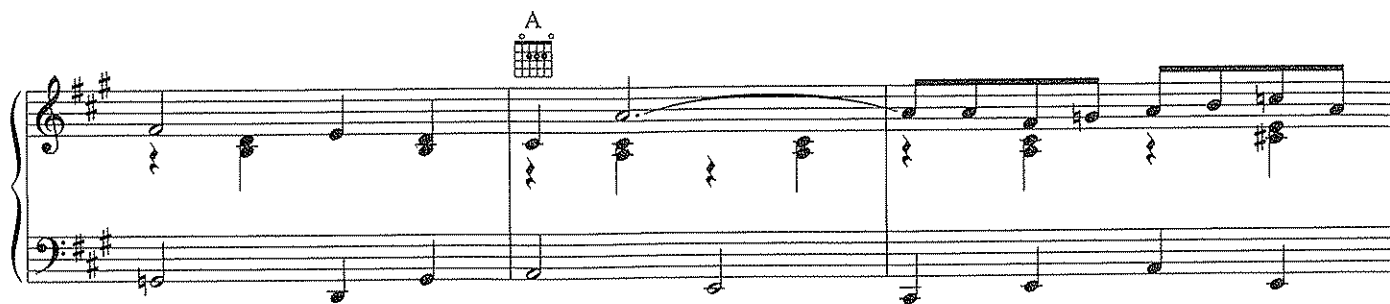
First system of music. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. A guitar chord diagram for D major is shown above the staff. The bass line features a long, sustained note with a fermata.

Second system of music. Treble clef, key signature of two sharps. The melody includes a repeat sign followed by a measure with a guitar chord diagram for A major, then a measure with a guitar chord diagram for D/A, and ends with a half note. The bass line continues with eighth notes.

Third system of music. Treble clef, key signature of two sharps. The melody starts with a guitar chord diagram for A major, followed by a measure with a guitar chord diagram for D/A, and ends with a measure with a guitar chord diagram for A major. The text "To Coda" with a Coda symbol is at the end of the system. The bass line continues with eighth notes.

Fourth system of music. Treble clef, key signature of two sharps. The melody features a triplet of eighth notes, followed by a measure with a guitar chord diagram for G major, and ends with a half note. The bass line continues with eighth notes.

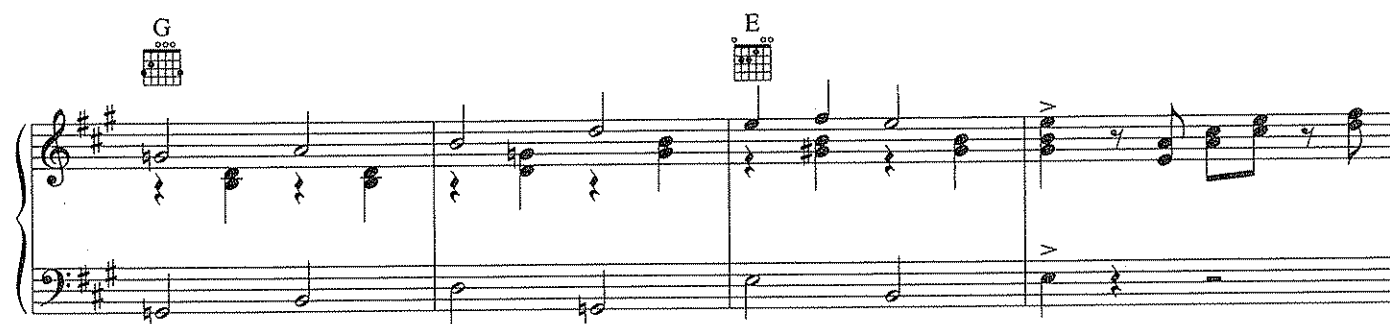
Fifth system of music. Treble clef, key signature of two sharps. The melody starts with a guitar chord diagram for A major, followed by a measure with a guitar chord diagram for G major, and ends with a triplet of eighth notes. The bass line continues with eighth notes.



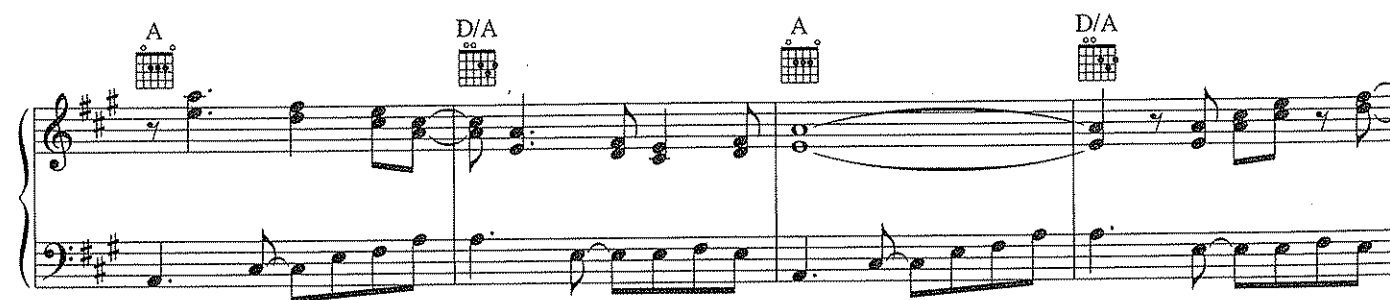
First system of music. Treble clef, key signature of two sharps (F# and C#). Chord A is indicated above the staff. The melody consists of eighth and quarter notes, with a long slur over the final two measures.



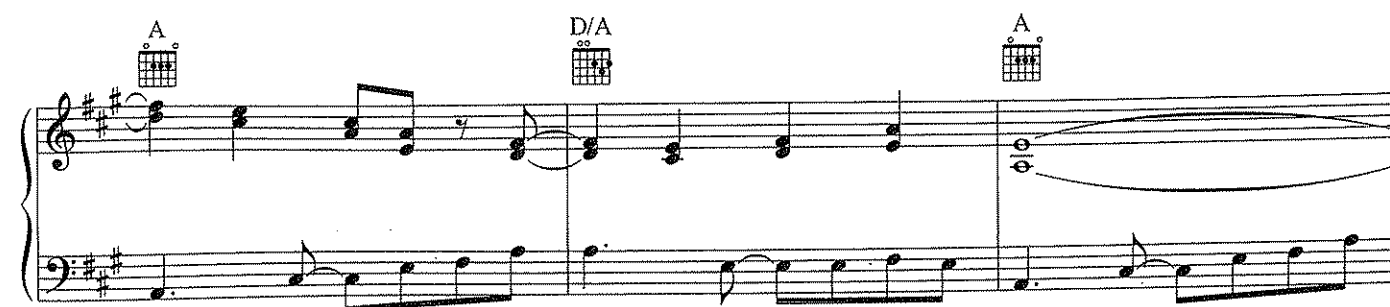
Second system of music. Treble clef, key signature of two sharps. Chord G is indicated above the staff. A triplet of eighth notes is marked with a '3' and a bracket. Chord A is indicated above the staff. The melody continues with eighth and quarter notes.



Third system of music. Treble clef, key signature of two sharps. Chord G is indicated above the staff. Chord E is indicated above the staff. The melody features eighth and quarter notes, ending with a final chord.



Fourth system of music. Treble clef, key signature of two sharps. Chord A is indicated above the staff. Chord D/A is indicated above the staff. Chord A is indicated above the staff. Chord D/A is indicated above the staff. The melody includes a long slur over the final two measures.



Fifth system of music. Treble clef, key signature of two sharps. Chord A is indicated above the staff. Chord D/A is indicated above the staff. Chord A is indicated above the staff. The melody continues with eighth and quarter notes, ending with a final chord.

First system of musical notation. Chord diagrams for D/A and A are shown above the staff. The music is in treble and bass clefs, featuring eighth and quarter notes.

Second system of musical notation. Chord diagrams for A and D/A are shown above the staff. The music includes triplets marked with a '3' and a slur.

Third system of musical notation. Chord diagrams for D/A and A are shown above the staff. The music includes triplets marked with a '3' and a section labeled 'N.C.' (No Chords).

Fourth system of musical notation, consisting of two staves with treble and bass clefs, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation. Chord diagrams for A, D/A, and A are shown above the staff. The music includes a section labeled '1-3' and a final chord diagram for A.

4

D/A A A D/A

A D/A A

Play 7 times

Piano solo-ad lib.

D/A

Play 8 times N.C.

D G D/F# A/E

Play 8 times

Guitar solo-ad lib.

D G D

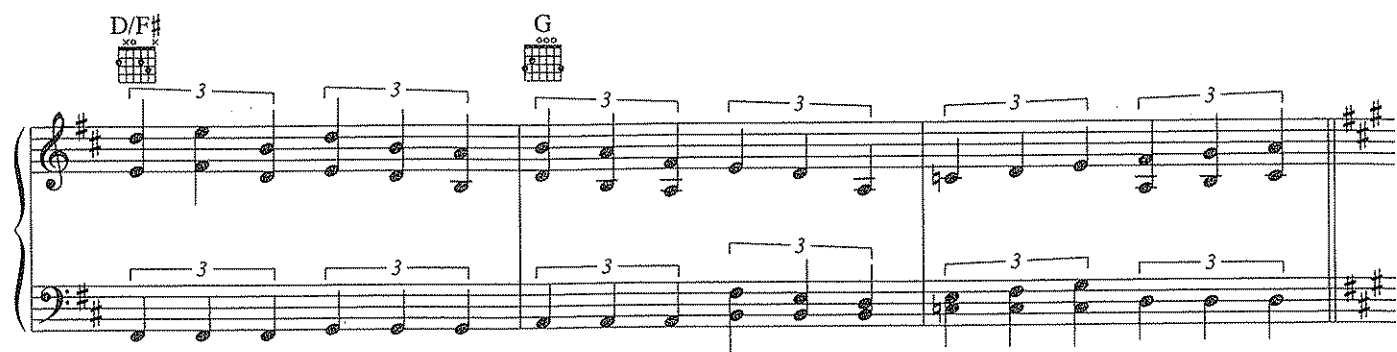
First system of musical notation, measures 1-2. The key signature is two sharps (F# and C#). Measure 1 features a G major chord (G, B, D) in the right hand and a bass line starting on D. Measure 2 features a D major chord (D, F#, A) in the right hand and a bass line continuing from the previous measure. Chord diagrams for G and D are provided above the staves.

Second system of musical notation, measures 3-5. Measure 3 continues the bass line and has a G major chord in the right hand. Measure 4 continues the bass line and has a D major chord in the right hand. Measure 5 continues the bass line and has a D major chord in the right hand. Chord diagrams for G and D are provided above the staves.

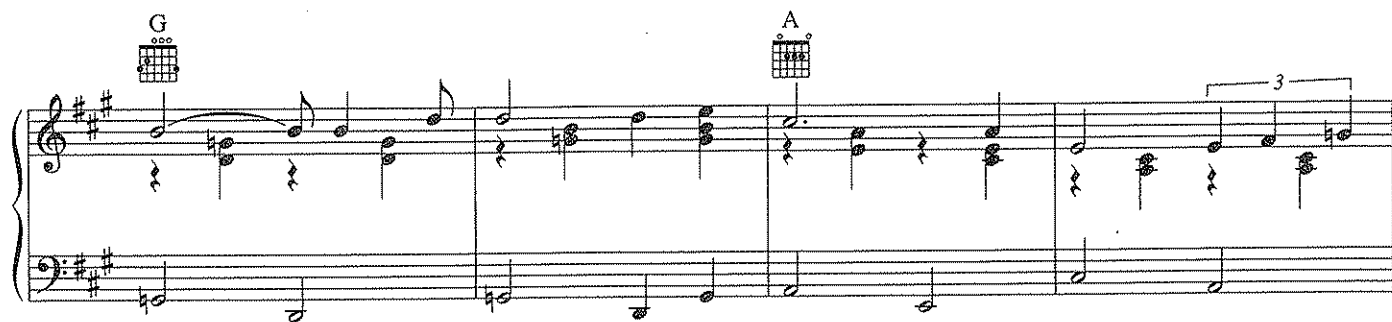
Third system of musical notation, measures 6-8. Measure 6 continues the bass line and has a G major chord in the right hand. Measure 7 continues the bass line and has a G major chord in the right hand. Measure 8 continues the bass line and has a G major chord in the right hand. A chord diagram for G is provided above the staff in measure 8.

Fourth system of musical notation, measures 9-11. Measure 9 features a D major chord in the right hand and a bass line. Measure 10 continues the bass line and has a D major chord in the right hand. Measure 11 continues the bass line and has a D major chord in the right hand. A chord diagram for D is provided above the staff in measure 9.

Fifth system of musical notation, measures 12-14. Measure 12 is marked "N.C." (No Chords) and features a bass line. Measure 13 continues the bass line and has an Em7 chord in the right hand. Measure 14 continues the bass line and has an Em7 chord in the right hand. Chord diagrams for Em7 are provided above the staves in measures 13 and 14. Triplet markings (3) are present over the right hand in measures 13 and 14.



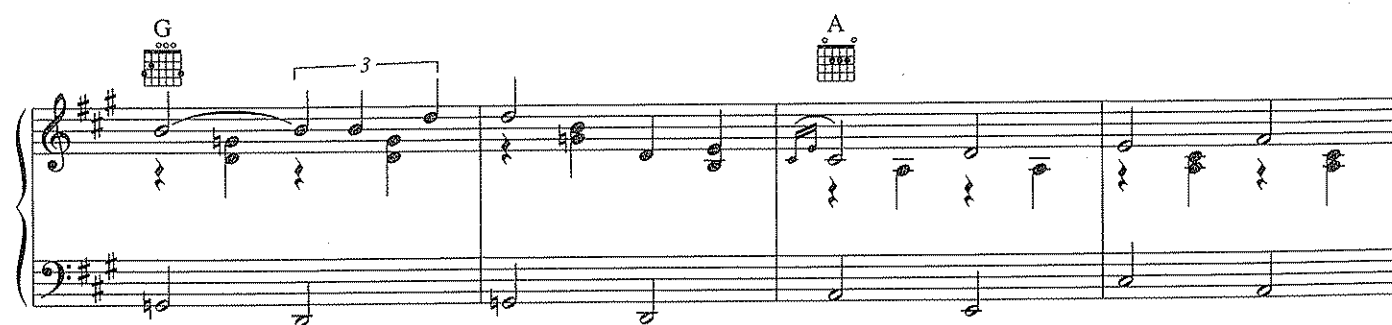
First system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff has a treble clef and contains a series of eighth notes, mostly beamed in groups of three. Above the staff, there are two guitar chord diagrams: D/F# and G. The lower staff has a bass clef and contains a series of eighth notes, mostly beamed in groups of three.



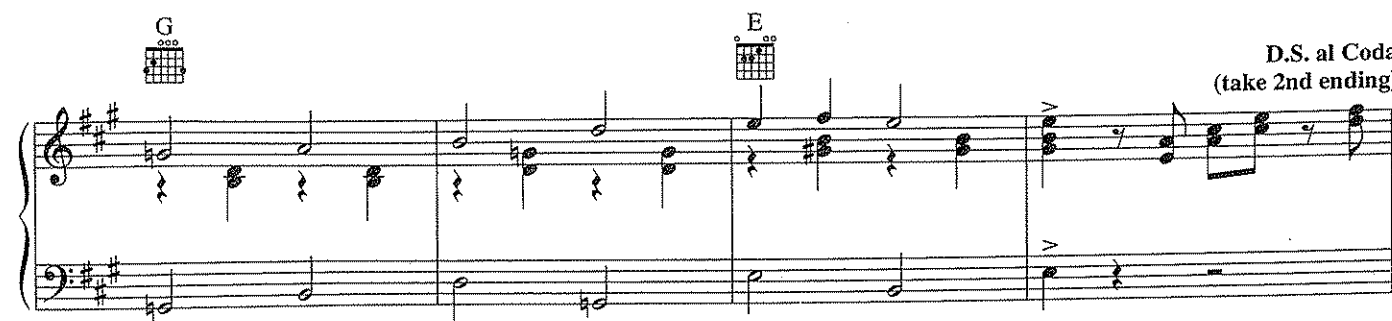
Second system of musical notation. The key signature is two sharps. The system consists of two staves. The upper staff has a treble clef and contains a series of eighth notes, mostly beamed in groups of three. Above the staff, there are two guitar chord diagrams: G and A. The lower staff has a bass clef and contains a series of eighth notes, mostly beamed in groups of three.



Third system of musical notation. The key signature is two sharps. The system consists of two staves. The upper staff has a treble clef and contains a series of eighth notes, mostly beamed in groups of three. Above the staff, there is one guitar chord diagram: G. The lower staff has a bass clef and contains a series of eighth notes, mostly beamed in groups of three.



Fourth system of musical notation. The key signature is two sharps. The system consists of two staves. The upper staff has a treble clef and contains a series of eighth notes, mostly beamed in groups of three. Above the staff, there are two guitar chord diagrams: G and A. The lower staff has a bass clef and contains a series of eighth notes, mostly beamed in groups of three.



Fifth system of musical notation. The key signature is two sharps. The system consists of two staves. The upper staff has a treble clef and contains a series of eighth notes, mostly beamed in groups of three. Above the staff, there are two guitar chord diagrams: G and E. The lower staff has a bass clef and contains a series of eighth notes, mostly beamed in groups of three. The system concludes with the instruction: D.S. al Coda (take 2nd ending).

CODA

Chord diagrams shown above the treble staff:

- System 1: A major (measure 3)
- System 2: D/A (measure 1), A major (measure 3), D/A (measure 5)
- System 3: A major (measure 1), D/A (measure 3), A major (measure 5)
- System 4: D/A (measure 1), A major (measure 3), D/A (measure 5)
- System 5: A major (measure 1), D/A (measure 3), A major (measure 5)

First system of a musical score in G major (one sharp). The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef staff contains a half note G2, a quarter note A2, a quarter note B2, and a half note C3. A fermata is placed over the G4 in the treble and the G2 in the bass. A slur with a '3' indicates a triplet of eighth notes in the treble (A4, B4, C5) and the bass (A2, B2, C3) starting after the fermata.

Freely



Second system of the musical score. The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef staff contains a half note G2, a quarter note A2, a quarter note B2, and a half note C3. A fermata is placed over the G4 in the treble and the G2 in the bass. A slur with a '3' indicates a triplet of eighth notes in the treble (A4, B4, C5) and the bass (A2, B2, C3) starting after the fermata.



Third system of the musical score. The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef staff contains a half note G2, a quarter note A2, a quarter note B2, and a half note C3. A fermata is placed over the G4 in the treble and the G2 in the bass. A slur with a '3' indicates a triplet of eighth notes in the treble (A4, B4, C5) and the bass (A2, B2, C3) starting after the fermata.

Fourth system of the musical score. The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef staff contains a half note G2, a quarter note A2, a quarter note B2, and a half note C3. A fermata is placed over the G4 in the treble and the G2 in the bass. A slur with a '3' indicates a triplet of eighth notes in the treble (A4, B4, C5) and the bass (A2, B2, C3) starting after the fermata.

Fifth system of the musical score. The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass clef staff contains a half note G2, a quarter note A2, a quarter note B2, and a half note C3. A fermata is placed over the G4 in the treble and the G2 in the bass. A slur with a '3' indicates a triplet of eighth notes in the treble (A4, B4, C5) and the bass (A2, B2, C3) starting after the fermata.

MELISSA

Words and Music by GREGG ALLMAN
and STEVE ALAIMO

Moderately

E **F#m7(add4)**

mf

E **F#m7(add4)** **E**

Cross - roads -
Freight - train, -
Cross - roads, -

F#m7 **G#m7** **F#m7**

seem to come and go,
each car looks the same,
will you ev-er let him go?

yeah.
all the same. -
No, no.

E **F#m7**

The gyp - sy flies - from coast to coast, -
And no one knows - the gyp - sy's name, -
Or will you hide - the dead man's ghost? -

A Bm A/C# D

know - in' man - y lov - in' none, _____
 no one hears his lone - ly sigh. _____
 Lord, or will he lie be - neath the plain? _____

E F#m G#m A

bear - ing sor - row hav - ing fun, _____
 There are no blan - kets where he lies. _____
 Or will his spir - it fall a - way? _____

Cmaj7 B

Lord, but back home you'll al - ways run to sweet Mel - is -
 in the deep - est dreams the gyp - sy flies with sweet Mel - is -
 But I know that he won't stay with - out Mel - is -

E F#m7 G#m7

To Coda

- sa. _____
 - sa. _____
 - sa. _____

F#m7 E D

A - gain the morn - in's come, _ a - gain he's on the run. _

A B

Sun - beams shin - in' through his hair, _ bet - ter not to have a care, _

C#m A B

so pick up your gear and gyp - sy roll _ on, _ roll _ on. _

D.S. al Coda

CODA Cmaj7 B

Yes, I know _ that he won't stay, with - out Me -

E F#m7 G#m7

is - sa. No, no,

F#m7 E F#m7

he just won't stay.

G#m7 F#m7 E

Guitar solo

F#m7 G#m7 F#m7

Repeat ad lib. and Fade

MIDNIGHT RIDER

Words and Music by GREGG ALLMAN
and ROBERT KIM PAYNE

Moderate Southern Rock

N.C.

D



mf

1

2


And I've got to




run to keep from hid in' And I'm
own the clothes I'm wear in' And the
past the point of car in' Same ol'


bound to keep on rid in' }
road goes on for ev er. } And I've got
bed I'll soon be shar in' }

one more _____ sil - ver dol - lar. But I'm

Gm7  3fr

C 

not gon' let 'em catch me, no, not gon' let 'em catch the mid - night

D 

To Coda ⊕

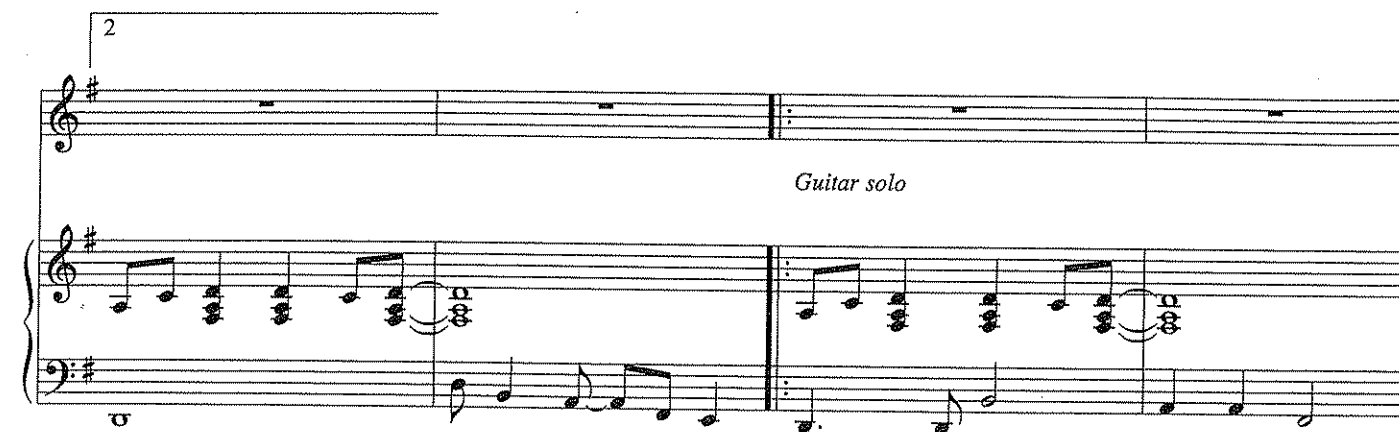
rid - er. _____

1

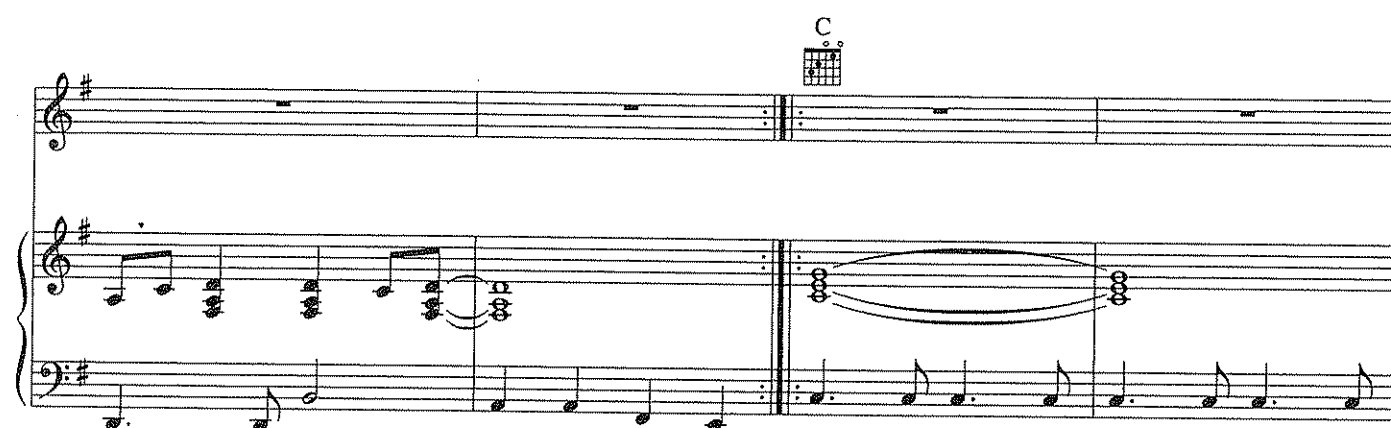
And I don't

2

Guitar solo



C



1,2
Gm/Bb

3
Bb6



D

Solo ends



D

The first system of the musical score. It begins with a guitar part on a single staff, indicated by a 'D' chord diagram. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a series of chords and moving lines in both hands, with some notes beamed together.

D.S. al Coda

And I'm gone

The second system, labeled 'D.S. al Coda'. It continues the piano accompaniment from the first system. The lyrics 'And I'm gone' are written below the vocal line.

CODA

No, I'm

The third system, labeled 'CODA'. It features a final piano accompaniment section. The lyrics 'No, I'm' are written below the vocal line.

Gm7

C

not gon' let 'em catch — me, no, not gon' let 'em catch — the mid - night

The fourth system of the musical score. It includes guitar chords 'Gm7' and 'C' with diagrams. The piano accompaniment continues with complex chordal textures. The lyrics 'not gon' let 'em catch — me, no, not gon' let 'em catch — the mid - night' are written below the vocal line.

D

Repeat and Fade

rid er. ————— No, I'm

The fifth system, labeled 'Repeat and Fade'. It begins with a guitar part indicated by a 'D' chord diagram. The piano accompaniment leads to a final section. The lyrics 'rid er. ————— No, I'm' are written below the vocal line.

NOBODY KNOWS

Words and Music by
DICKY BETTS

Fast Jazz Rock



f

The piano introduction consists of two staves in 6/8 time. The right hand plays a series of eighth notes and quarter notes, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

1

The first system of the piano accompaniment, marked with a '1' above the staff. It continues the melodic and harmonic patterns established in the introduction.

2

N.C.

D(add2)

The second system of the piano accompaniment, marked with a '2' above the staff. It includes a 'N.C.' (No Chord) instruction and a 'D(add2)' guitar chord diagram.

G/A

D/A

A

G

No - bod - y knows a - bout what's go - in' on with the wood and the steel, the
Po - ets they come and the po - ets they go. Pol - i - ti - cians and preach - ers, they
'Maz - ing how fast how lives go by, like the flash of the light - ning or the

The third system of the piano accompaniment, featuring the vocal melody. Above the staff are four guitar chord diagrams: G/A, D/A, A, and G. The lyrics are written below the vocal line.

D A5 5fr G/A D/A

flesh and the bone. — Riv - er keeps flow - in' and the
 all claim to know. — The words that are writ - ten and mel -
 blink of an eye. — We all fall in love, and we

A G D A5 5fr

grass still grows and the spir - it keeps go - in'. No - bod - y knows. —
 o - dies played. As the years turn their pag - es, — it all starts to fade. —
 fall in - to life. We look for the truth on — the edge of a knife. —

1 2,3

The
The

To Coda I ⊕

C5/A D A5 5fr G5 3fr D

o - ceans still move with the moon in the sky. — The grass still grows on the
 heav - ens turn 'round and the riv - er still flows. — The

§§

A5 5fr

Csus2

A5 5fr

hill - side. _____ Got to be - lieve in be - liev - in'.

Csus2

A5 5fr

D

A5 5fr

Got to be - lieve in the dream. _ Free-dom is ev - er de - ceiv - in', nev - er

Csus2

G5 3fr

D

N.C.

To Coda II

turn - in'out to be what it seems. _____

F7

Organ solo

F7 Bb/F F

F7 Bb/F F G7 C/G

G G7 C/G G

N.C. D(add2) D.S. al Coda I

Solo ends It's a

CODA I

G5 3fr D5 5fr Am

spir - it keeps go - in'. No bod - y knows.

A5 5fr C5/A 3fr B5/A Play 3 times Am7 D/A

Guitar solo

Am Am7 D/A Am

Repeat ad lib.

A5 5fr

Solo ends

N.C.

D(add2)

G/A

D/A

A

Words are writ-ten and mel-o-dies played. As the

G

D

A5

5fr

years turn their pag-es, it all starts to fade. The

G/A

D

A5


5fr

G5

3fr

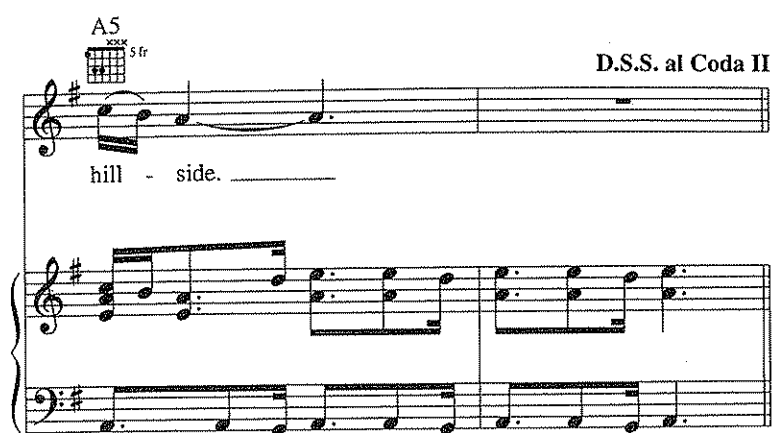
D

o-ceans still move with the moon in the sky. The grass still grows on the

A5  5fr

D.S.S. al Coda II

hill - side. _____








CODA II  

Am7  D/A 

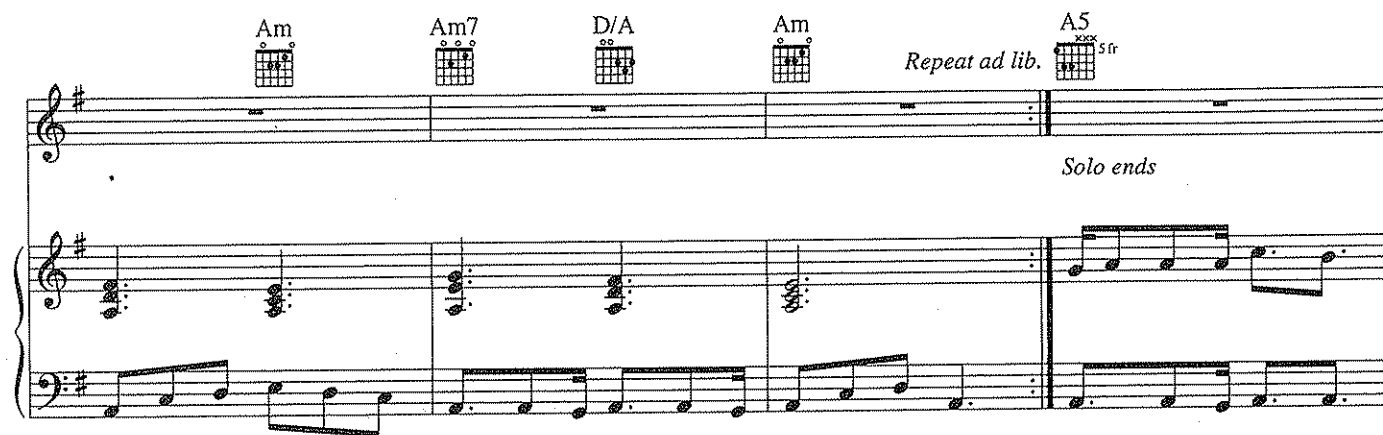
Guitar solo





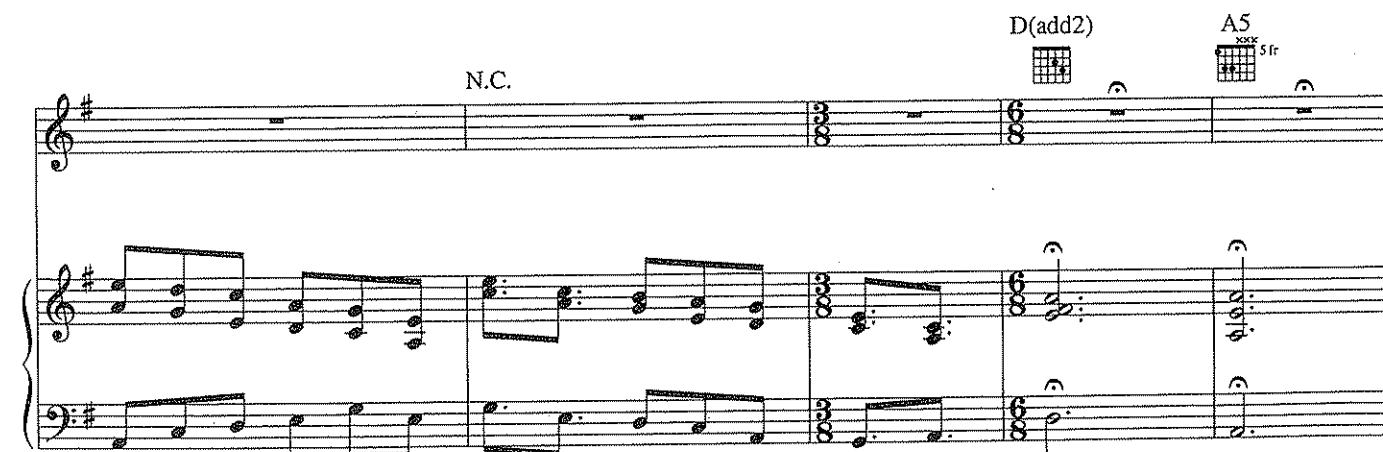
Am  Am7  D/A  Am 

Repeat ad lib.  5fr

Solo ends




N.C.  D(add2)  A5  5fr



RAMBLIN' MAN

Words and Music by
DICKY BETTS

Brightly

mf

Lord, I _____ was born _____ a ram - blin'

man, _____ try'n' to make a liv - in' and

do - in' the best I _____ can. _____ And

Handwritten bass notes:
 G B D E G F E C D
 C E G C D D B A E D

C G Em

when it's time — for leav - in', — I hope you'll un - der - stand.

C G D7

that I was born — a ram - blin'

G G

man. Well, my fa - ther was — a gam -
on my way — to New

C G

— bler Or - down leans in this Geor - gia, — and he
— Or - leans in this morn - in', —

C D

wound up on the wrong end of a gun.
 leav - in' out of Nash - ville, Ten - nes - see.

C G

And I was born in the back seat of a
 They're al - ways hav - in' a good time down on the

Em C G

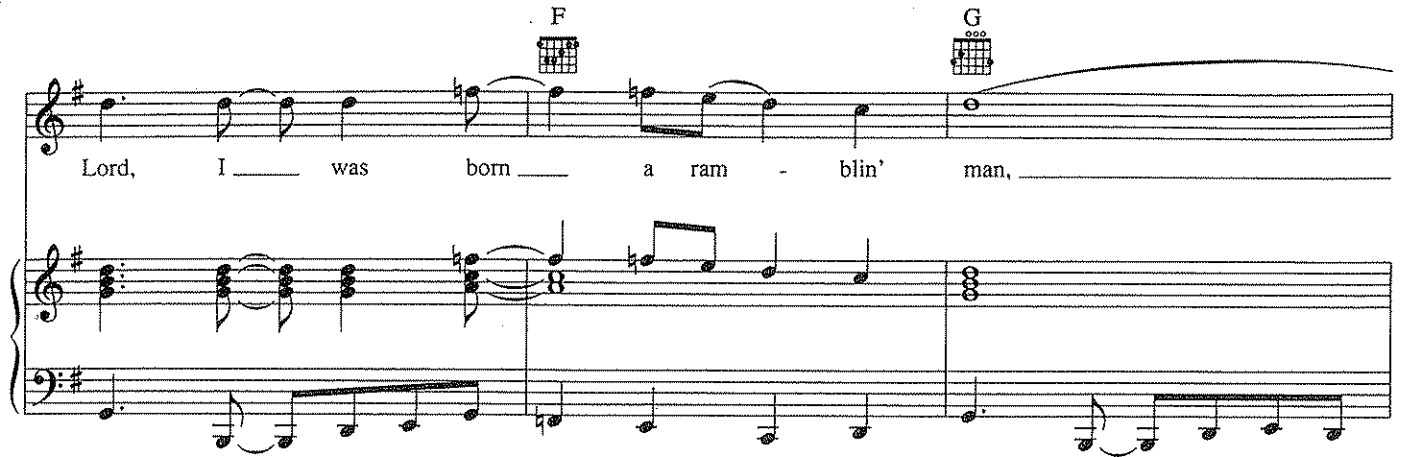
bay - ou. Grey - hound bus roll - in' down
 Lord, them del - ta wom - en

D7 G

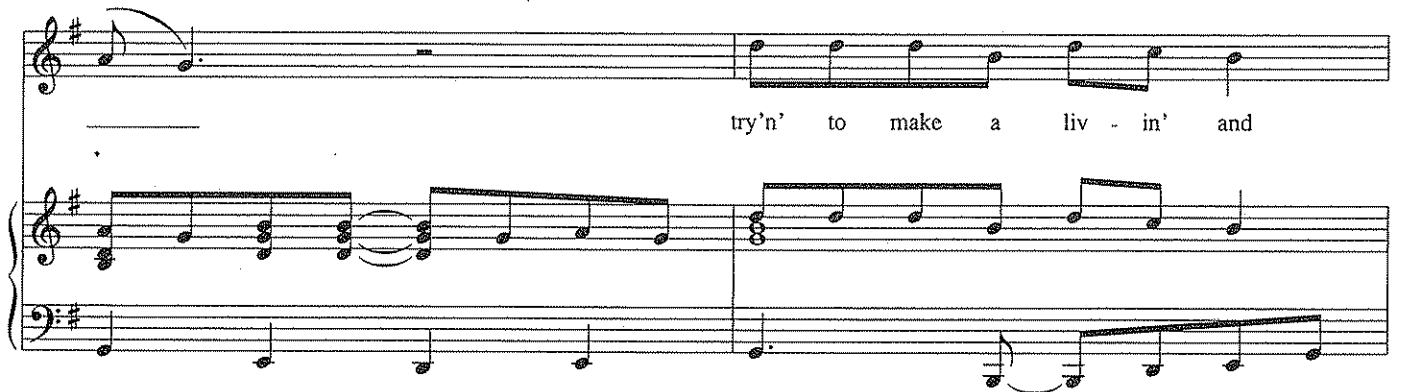
High - way For - ty - one.
 think the world of me. }

Lord, I _____ was born _____ a ram - blin' man, _____

F G

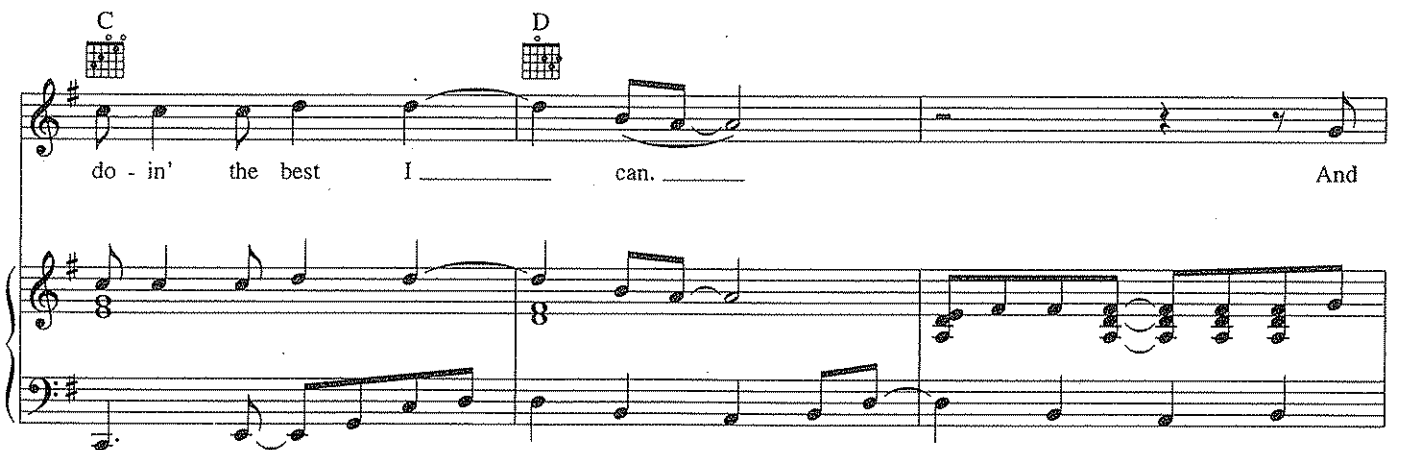


_____ try'n' to make a liv - in' and



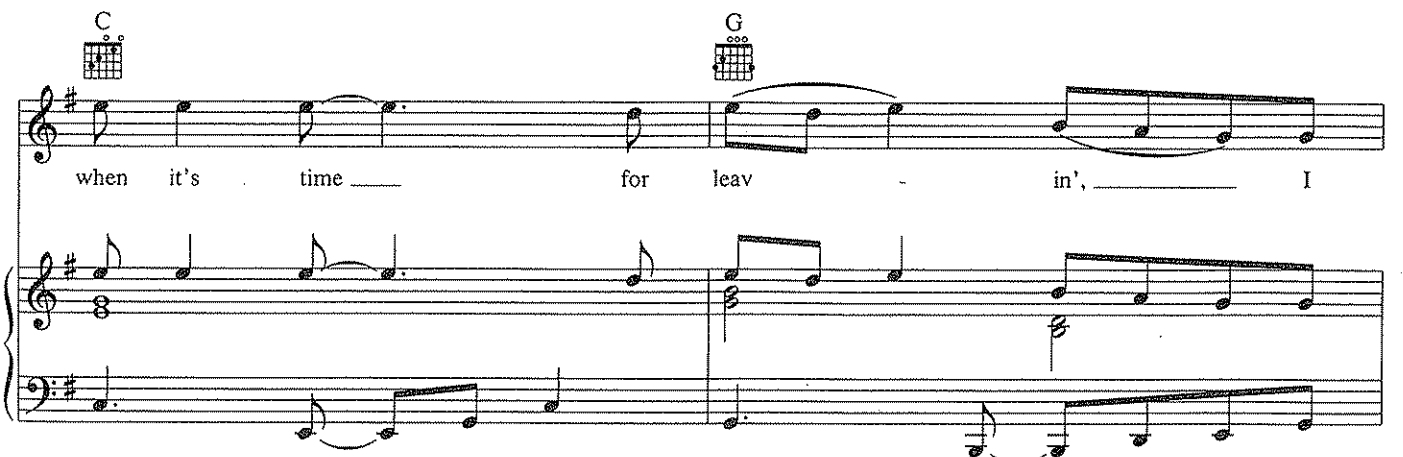
do - in' the best I _____ can. _____ And

C D



when it's time _____ for leav _____ in', _____ I

C G



Em C G

hope you'll un - der - stand _____ that I was born_

D7 1 G

— a ram - blin' man. I'm

2 G G

man. Lord, I _____ was born_

F G

— a ram - blin' man. _____

Repeat and Fade

ONE WAY OUT

By SONNY BOY WILLIAMSON,
ELMORE JAMES and MARSHALL SEHORN

Quickly



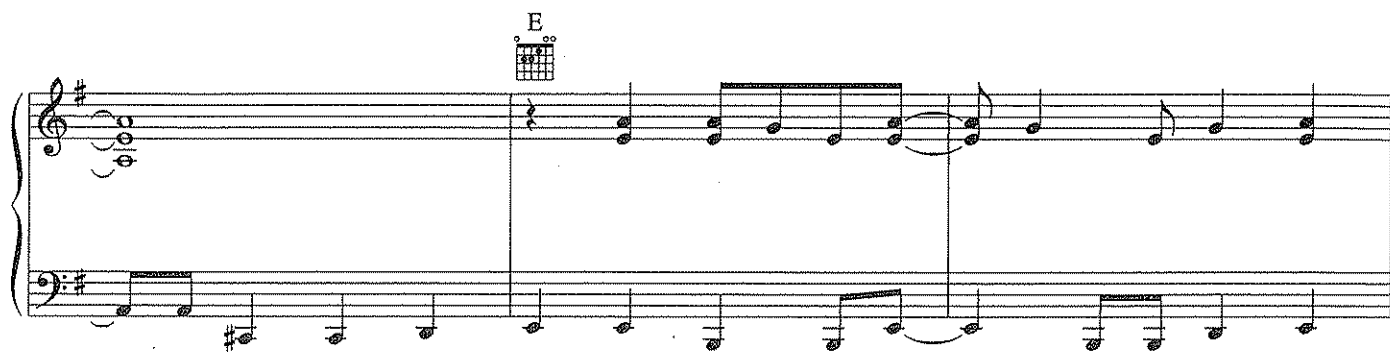
mf



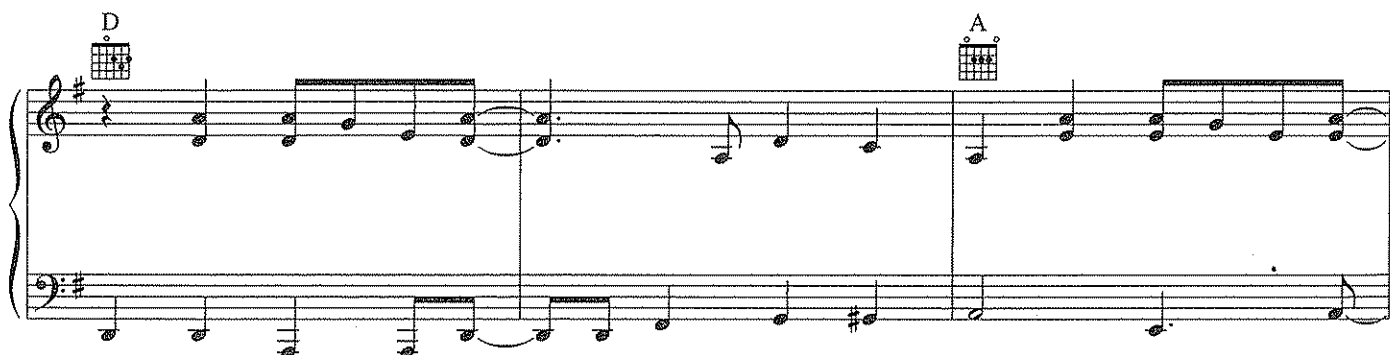
A



E



D A



1. Ain't but





one way out, — ba - by. Lord, I just —

3. Instrumental solo

—, can't go out that door. —



Ain't but one way out, —

— ba - by. Lord, I just — can't — go out that door..




'Cause there's a man _____ down there, _____



N.C.

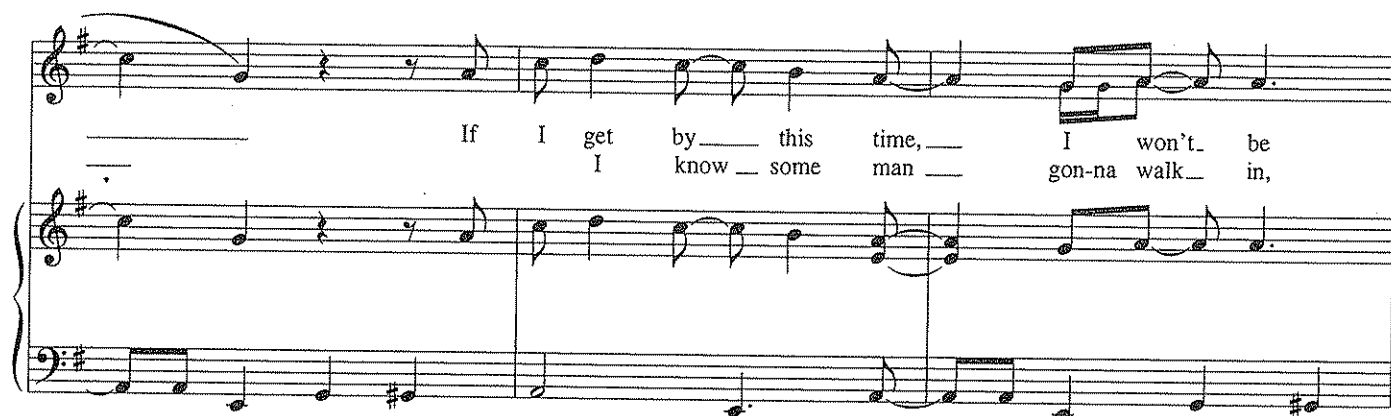


might be your man, I don't know. _____

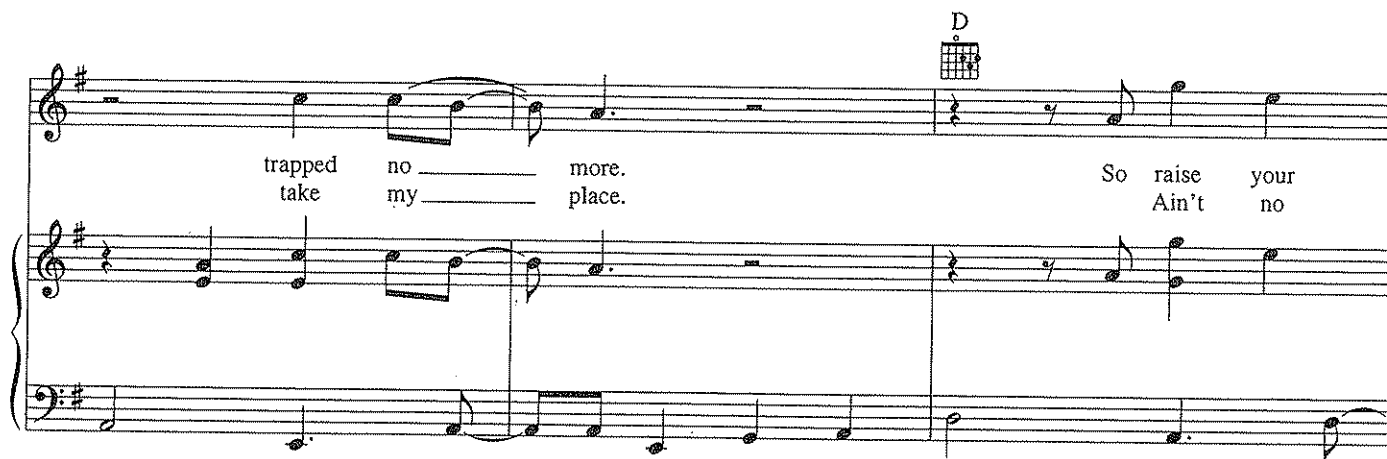
2. Lord, you
4. Lord, I'm



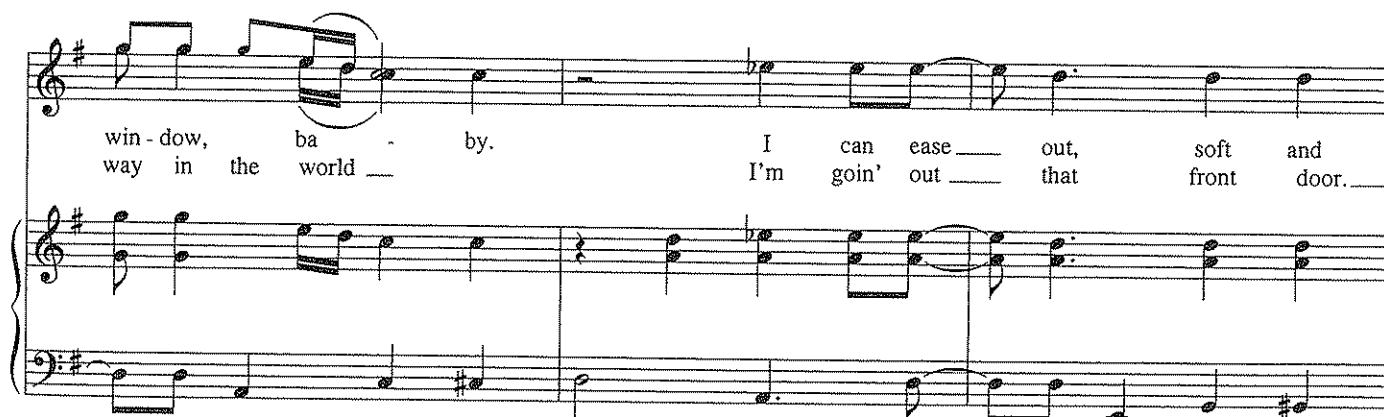
got me trapped, woman, up on the second floor..
fool - ish to be here in the first place..



If I get by this time, I won't be gon-na walk in,
I know some man



trapped no more. So raise your
take my place. Ain't no



win-dow, baby. I can ease out, soft and
way in the world by. I'm goin' out that front door.


A



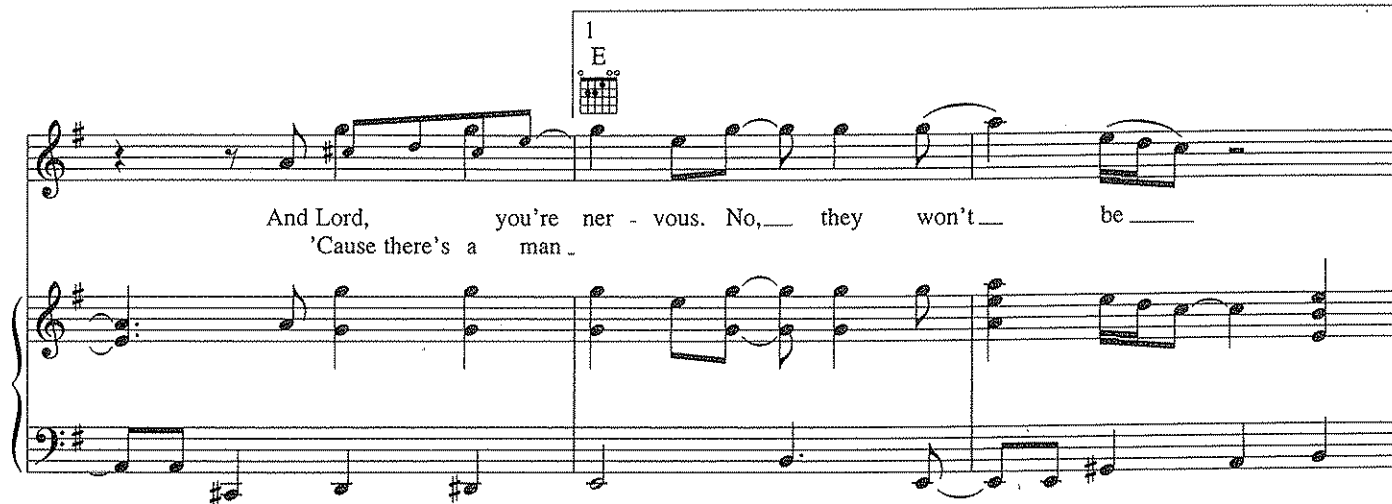
slow. _____





1
E



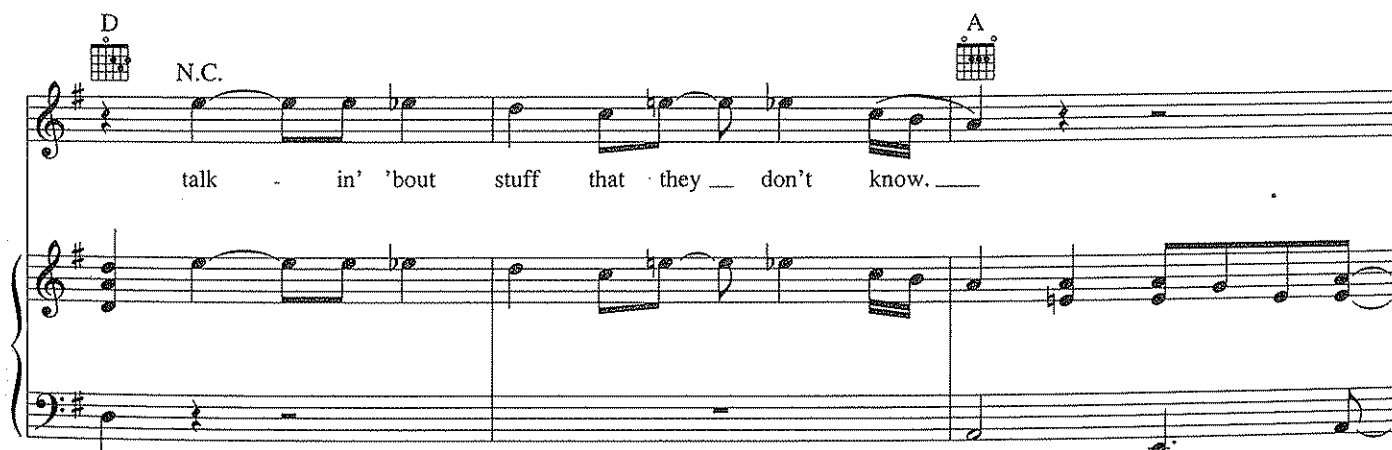
And Lord, you're ner - vous. No, they won't be _____
'Cause there's a man _



D N.C. A



talk in' 'bout stuff that they don't know. _____



2 E D N.C.

down there, might be your

A

man, I don't know.

E

'cause there's a man down

Freely D N.C.

there. Lord, he just might hap-pen to be your man.

Oh, he just a - might be ___ your man, - mm mm mm mm mm.

Oh, he just a - might ___ be ___ your man.

Slowly

Oh ba - by, I just don't know.

A A7/C# D F7/D# A7 Adim7 A7

REVIVAL

Words and Music by
DICKY BETTS

Folk Rock

Sheet music for the song "Revival" by Dicky Betts, featuring guitar chords and piano accompaniment.

Chords:

- A
- D/A
- A
- D/A
- A
- D/A
- E
- A
- A5 5fr
- A
- A5 5fr
- G/B
- G/B
- C
- E5
- F5
- G5 3fr
- A5 5fr
- E5
- A5 5fr
- A

Tempo: Folk Rock

Dynamic: *f*

The music is written for piano and guitar. The piano part is in 4/4 time, and the guitar part is in 4/4 time. The key signature is one sharp (F#).

1 2

N.C. Am

8

1 2

N.C. F

4

1

Dm

4

First system of a musical score. It features a treble and bass staff. The treble staff has a first ending bracket labeled '2' over the first two measures. A chord diagram for F major is shown above the treble staff in the third measure. The key signature has one flat (B-flat), and the time signature is 4/4.

Second system of a musical score. It features a treble and bass staff. A chord diagram for D minor (labeled '1 Dm') is shown above the treble staff in the first measure. The key signature has one flat (B-flat), and the time signature is 4/4.

Third system of a musical score. It features a treble and bass staff. A first ending bracket labeled '2' is over the first two measures. Chord diagrams for D major and E major are shown above the treble staff in the fourth and fifth measures, respectively. The key signature has one flat (B-flat), and the time signature is 4/4.

Fourth system of a musical score. It features a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The text 'N.C.' is written above the first measure.

Fifth system of a musical score. It features a treble and bass staff. Chord diagrams for A major, D major, A major, D major, E major, and A major are shown above the treble staff in measures 1 through 6, respectively. The key signature has two sharps (F# and C#), and the time signature is 4/4.

A D A

Peo - ple, can you feel it?
 Peo - ple, can you hear it?
 We're in a rev - o - lu - tion.
 Ev - 'ry one is sing - ing.

D E A D

Love is ev - 'ry - where.
 A song is in the air.
 Don't you know we're right?
 There'll be no one to fight.

A D E A

Play 3 times

D A

Peo - ple, can you feel it?

D A

Play 8 times

Love is ev - 'ry - where.

D E A D

E A D E A

SOUTHBOUND

Words and Music by
DICKY BETTS

Fast Blues

Chord diagrams: B \flat 7, B7, C7, N.C., B \flat 7, B7, C7, N.C., C, F7, G7, F7, C7.

mf

3

3

3

7

3

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F). The bass line has a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F). The second system continues the melody and bass line. The third system features a 7/8 time signature change in the treble line. The fourth system returns to 4/4 time and includes a triplet of eighth notes in the treble line. Chord diagrams are provided above the staff for various chords: B-flat7, B7, C7, N.C. (No Chord), and G7. The dynamic marking 'mf' (mezzo-forte) is placed below the first system.



Well, I'm South - bound. —
work - in' ev - 'ry night,
hands full now, ba - by,

Oh, I'm com-in' home — to you.
oh, trav-el-in' ev - 'ry day.
oh, soon as I hit the door.




Lord, I'm south - bound, ba - by.
Lord, — I been work - in' ev - 'ry — night,
Got your hands full now, wom - an,



Lord, I'm com-in' home — to you.
oh, trav-el-in' ev - 'ry day.
soon as I hit that door.


G7




I got that old — lone — some feel - in' —
 Oh, you can tell your oth - er man —
 Oh, I'm gon - na make it all up to — you

48

F7



C7



They some - times — call on the blues. —
 sweet dad - dy's — on the way. —
 for all the things you should - 've had — be - fore.

1 2,3

Lord, — I been Oh, — you bet - ter be - lieve. —
 Gon — na go south - bound.

Well, I'm
 Oh,

south - bound. _
south - bound, - babe.

Woo _____ hoo. ____
Ah. ____

F7

Aw, I'm well, I'm
go - in'

C7

south - bound, babe.
south - bound, yeah, babe. _ Oh, _ you bet - ter
Gon - na

G7 F7

tell your oth - er man _
make it all up to _ you, sweet all dad-dy's on _ his the

To Coda ⊕

C7

Bb7 B7

way. — Oh, swear to God, — yeah.

things you should-'ve had — be - fore.

C7 N.C. Bb7 B7 C7 N.C.

C F7

C7

G7 F7

8

C7 1 2 D.S. al Coda G7

Got your

CODA C7


Instrumental solo

3 3

F7


3 3

C7




First system of music. Treble clef staff has a whole rest. Piano part (grand staff) features a melody with eighth notes and triplets. The key signature has one flat (Bb).

G7



F7



Second system of music. Treble clef staff has a whole rest. Piano part continues with eighth notes and triplets. The key signature has one flat (Bb).

1-4 C7



G7



Third system of music. Treble clef staff has a whole rest. Piano part continues with eighth notes and triplets. The key signature has one flat (Bb).

5 C5 3fr



Fourth system of music. Treble clef staff has a whole rest. Piano part continues with eighth notes and triplets. The key signature has one flat (Bb).

SEVEN TURNS

Words and Music by
DICKY BETTS

Medium Country Rock

G C(add9) D G C(add9) D

Sev - en turns on the high - way. Run - nin' wild out on the road, Sev - en riv - ers to cross, just like a leaf on the wind.

G C(add9) G Em7

Some - times — you feel like you could fly a - way. —
How in the world could you ev - er know

C G/B D C(add9)

Some - times — you get lost. — And some - times — in the
we'd ev - er meet a - gain? — Sev - en turns — on the

G C(add9) G

dark of night, you see the cross - road sign. —
high - way. Sev - en riv - ers to cross. —

C(add9) G Em7 C G/B D

One way — is the morn - ing light. — You got to make up your mind. —
Some - times — you feel like you could fly a-way. Some-times you get lost. —

Some-bod - y's call - in' your name. _____

Some-bod - y's wait-in' for you. _____ Love is all _____ that re - mains.

_____ the same. _____ That's what it's all com - in' to. _____ To Coda ⊕

Hey, _____ hey, _____ yeah.

C(add9) G C(add9)

First system of music (measures 1-3). The key signature has one sharp (F#). The guitar part has chords C(add9), G, and C(add9). The piano part features a melody in the right hand and a bass line in the left hand.

G C(add9) G

Second system of music (measures 4-6). The guitar part has chords G, C(add9), and G. The piano part continues the melody and bass line.

C G/B Am G B7 C

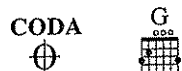
Third system of music (measures 7-9). The guitar part has chords C, G/B, Am, G, B7, and C. The piano part includes a 3/4 time signature change in measure 8.

G D/F# B7

D.S. al Coda

Fourth system of music (measures 10-12). The guitar part has chords G, D/F#, and B7. The piano part continues the melody and bass line. The system ends with the instruction "D.S. al Coda".

CODA



Some - bod - y's call - in' your name. _____



Some-bod - y's wait-in' for you. _____

Love is all _____ that re - mains -
Some-bod - y's call - in' your name. _____



the same. _____ } That's what it's all com - in' to. _____



G C G

Em C D 1,2 D 3

G C D G C D

Some-bod-y's call-in' your name. _____

Some-bod-y's wait-in' for you. _____

G C D Em C D Repeat and Fade

Some-bod-y's call-in' your name. _____

That's what it's all com-in' to. _____

STAND BACK

Words and Music by GREGG ALLMAN
and BERRY OAKLEY

Swampy Funk N.C.

mf

E7 A5 Em/G E7

A E7 E7 A/E E7

1 A/G E 2 A/G A E7

(1.) I re-call once up -
(2.) Thir - ty min-utes af - ter
(D.S.) Now that it's all o -

F#m7/E E7 F#m/A

on a time _____
my ship set sail, _____
- ver and gone, _____

E7



F#m7/E



E7



F#m/A



liv-in' was so eas - y 'n' I felt so _____ fine. _____
 she put up a sign and my house be - gan _ to wail. _____
 some-how _ I _____ just _____ don't feel _ so all a-lone. _____

And
But

A



D



D/A



A



D/A



A



D



D/A



My, my, my, _____
 why, why, why, _____
 lie, lie, lie, _____

right be - fore my ver - y eyes,
 I could-n't see it in the lit - tle girl's _____
 it seemed like such a waste of time..

A



D/A



A



E7



F#m7/E



eyes. _____

Sa - tan came with fire and burned _ me.
 She had such a way to fool _ me.
 She did not ev - er seem to know _ me.

E7 F#m/A F#7

Would-n't lis - ten when they warn'd _____ me. Dag - ger in my back when she's
 Lord, she had a way to fool _____ me. And I would ask the wom-an, "Can you
 Now it's much too late to show _____ me. But if I ev - er see that wom - an

B7#9 E7

call-in' me hon-ey, would-n't stand back _____ for nei-ther love nor _____ mon-ey. _____
 find it in your-self to please stand back? _____ You ain't _____ gon-na move _____ me." _____
 walk-in' down the street, I'll just stand back _____ and try to move a-way slow - ly. _____

A/E E E7 A/E E To Coda

E D/E

Just when all _____ be - gan _____ to fade, _____ I reached out, threw the ace _____

— of spades, — I put her on a train to the Ev-er - glades. — *Guitar solo*

A7 G F#m E7

Play 4 times

F#m7/E E7 F#m7/E E7 *Bass solo*

D.S. al Coda

CODA *Repeat and Fade*

E7

STATESBORO BLUES

Words and Music by
WILLY McTELL

Moderate Shuffle (♩ = ♩³)

N.C.

D7

A7 G7 D7

A7 D7 G7

Solo ends 1.,4. Wake up, ma - ma, turn your lamp down low..
2.,3. (See additional lyrics)

D7 G7

Wake up, ma - ma,

turn your lamp down low. ____ Ya

got no nerve, — ba - by to turn Un-cle John from your door. ____ To Coda ⊕

1,3 2

A7 A7 D7

Guitar solo

G7 D7

G7

D7

A7

G7

D7

1 A7

2 A7

Solo ends Well, my

D7 N.C.

ma - ma died and left me, my pa - pa died and left me. I ain't good look-in', ba - by, but I'm

G7

some-one — sweet and kind. — I'm goin' to the coun-try, ba - by, do you wan - na go?_

D7

A7

G7

Spoken: If you can't make it, baby, Sung: your sis-ter Lu-cille said she

D7

A7

D.S. al Coda (with repeats)

wan-na go. — Spoken: Well, I sho' nuff tell ya...

CODA

C#13 D13

3fr 4fr

Additional Lyrics

2. I woke up this mornin', and I had them Statesboro blues.
I woke up this mornin', and I had them Statesboro blues.
Well, I looked over in the corner, baby.
Your grandpa seem to have them, too.

3. I love that woman better than any woman I've ever seen.
Well, I love that woman better than any woman I've ever seen.
Well, she treat me like a king, yeah, yeah, yeah.
I treat her like a doggone queen.

STRAIGHT FROM THE HEART

Words and Music by DICKY BETTS
and JOHNNY COBB

Moderate Rock

mf

A E/A A D/A A E/A A D/A

You've heard ev - 'ry line — be - fore. —

My life's a re - volv - ing door — with no way out —
I — know what they're tell - ing you. — I wish I could say —

and no way in.
that it's not true.

N.C.

A Dm6/A A

You know just what's on _____ my mind. _
 Love _ is so hard _ to find, _
 Could you take a chance
 but I nev - er

Dm6/A A Dm6/A

one more time? _____ May - be we could start _____ all o - ver a - gain. _
 took the time. _____ I nev - er let _____ you in.

Bm E A E/A D/A

(Straight from the heart.)

Please, let me try _____ a - gain. _____
 Straight from the heart. _____

A E/A D/A

(Straight from the heart.) _____

Ba - by, my love. _____
 Straight from the heart. _____

C#m7 4fr F#m Bm7 2fr

Your eyes — can't tell a ——— lie. I can see ——— what you're

E E/D C#m7 4fr F#m

feel - in' in - side. ——— Don't give up be - fore ——— we start, ——— 'cause

Bm7 2fr D E 1 A E/A D/A

this time love is straight from the heart, ——— (Straight from the heart.)

A E/A D/A

straight from the heart. ———

2

A Dm6/A A Dm6/A

A Dm6/A A N.C.

A Dm6/A A Dm6/A

A D/A A D/A A Bm E

The musical score is written for guitar and piano. The guitar part is on a single staff with a key signature of two sharps (F# and C#). It includes chord diagrams and chord names: A, Dm6/A, and N.C. (No Chord). The piano part is on a grand staff (treble and bass clefs) with a key signature of two sharps. The score is divided into four systems, each with a guitar staff and a piano staff. The first system has a measure with a '2' above it. The second system has a measure with 'N.C.' (No Chord). The third system has a measure with a sharp sign on the piano staff. The fourth system has a measure with a sharp sign on the piano staff.

C#m7 4fr Dmaj7 C#m7 4fr

I thought I knew a - bout love, but I did - n't know at

Dmaj7 C#m7 4fr Dmaj7

all. Did - n't take the time to see

Bm7 2fr E

un - til I start - ed to fall straight from the heart.

A E/A D/A

(Straight from the heart.) Straight from the heart. — Repeat and Fade

TROUBLE NO MORE

Written by
McKINLEY MORGANFIELD

Moderate Shuffle (♩ = ♩³)
N.C.

1

2

Don't care how long you go, in' y leav - in'.

I don't care how long you that the dice won't in my neigh - bor - If you call, that's

stay. — pass. — hood. — gone. —

It's good, kind treat - ment — Well, I know, — and I know, woh, — You're a kind, — lit - tle wom - an, — Oh, with - out — my lov - in', yeah, —

bring you home some - day. — oh, you're liv - in' too fast. — but you don't do me no good. — oh, you can't stay — long. —

Some - day, But some - day, But some - day, But some - day,

A5

D7

A5

To Coda ⊕

ba - by, you ain't gon-na trou - ble poor me an - y -

1, 2
N.C.

more, yeah, yeah.

3
N.C.

Now you keep on bet - more, I'll tell ev - 'ry - bod - yeah, yeah, yeah.

D.S. al Coda

I know you're

CODA



N.C.

more. Hell, yeah, —

A5



Instrumental solo

D7



A5

*Solo ends*

N.C.

A

C

D7

E7

N.C.

E7#9

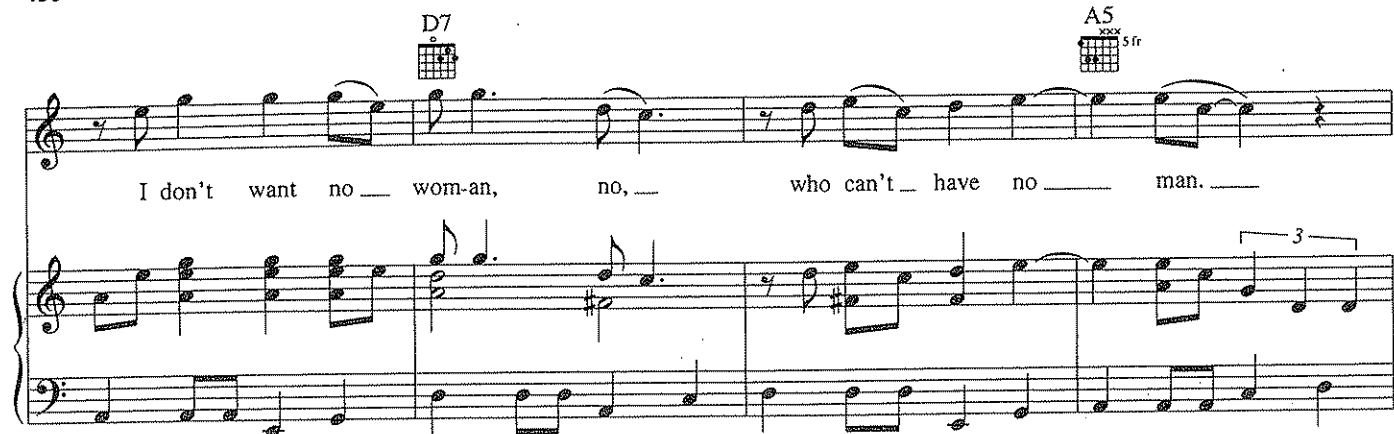
N.C.

A5

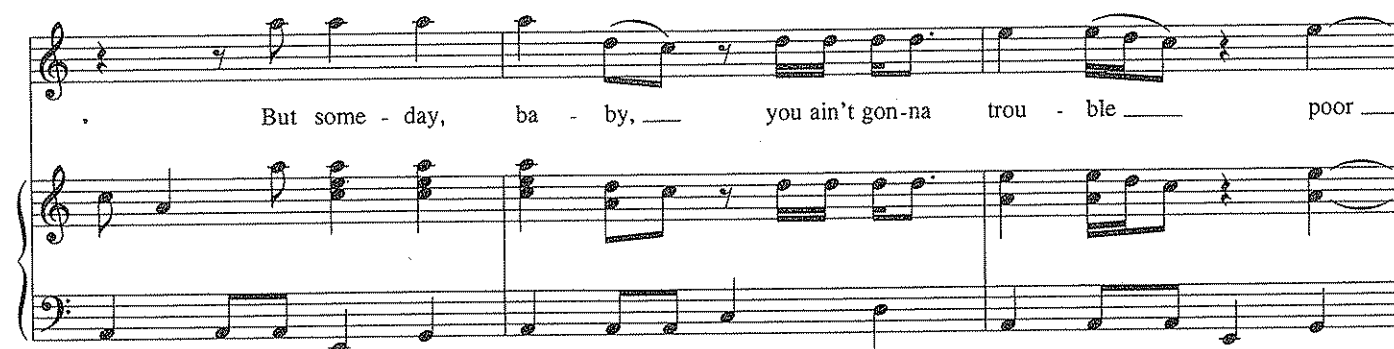
5 fr

Well, good - bye ba - by. Yeah, well, take my hand. _

I don't want no — wom-an, no, — who can't — have no — man. —



But some - day, ba - by, — you ain't gon-na trou - ble — poor —



— me — an - y - more, trou-ble no more, —



yeah, yeah. —



WASTED WORDS

Words and Music by
GREGG ALLMAN

Bright Rock

mf

Can you tell — me, — tell me, friend, —
Well, all day and half the night
Well, I ain't no saint, sure as hell — ain't no sav - ior.

just ex - act - ly — where I've been. —
you're walk - in' 'round look - in' such a fright. —
Ev - 'ry oth - er Christ - mas I would prac - tice good be - hav - ior.

Is that so much to ask?
 God, is it me or is it you?
 That was then, this is now. Don't

I'll pay you back, no matter what the task.
 I'll make a wa-ger and I hope to lose.
 ask me to be Mis-ter Clean, ba-by, I don't know how.

You seem real-ly sure 'bout some-thing I don't know.
 Time don't look like Rome is a-bout to fall.
 Ring my phone now ten more times, and you will see.

Sure don't fall. Take that load off, looks
 Next time take the el-
 Find that broke-down life

A

like you're just a - bout to go. —
e - va - tor, please don't call. —
and let it be. —

E7 **D7** **To Coda** ⊕

Wast - ed words, — Al - read - y been heard. Are you real - ly
Wast - ed words, — so ab - surd Are you real - ly
Wast - ed words, — will nev - er be heard. Go on home, ba - by.

1 **B7** **E7** **A**

God? Yes or no? —

2 **N.C.** **B7** **E7**

Sa - tan? Yes or

A

no? _____ Tell me now,


please, _ yeah. woh. ____

Ooh. _____

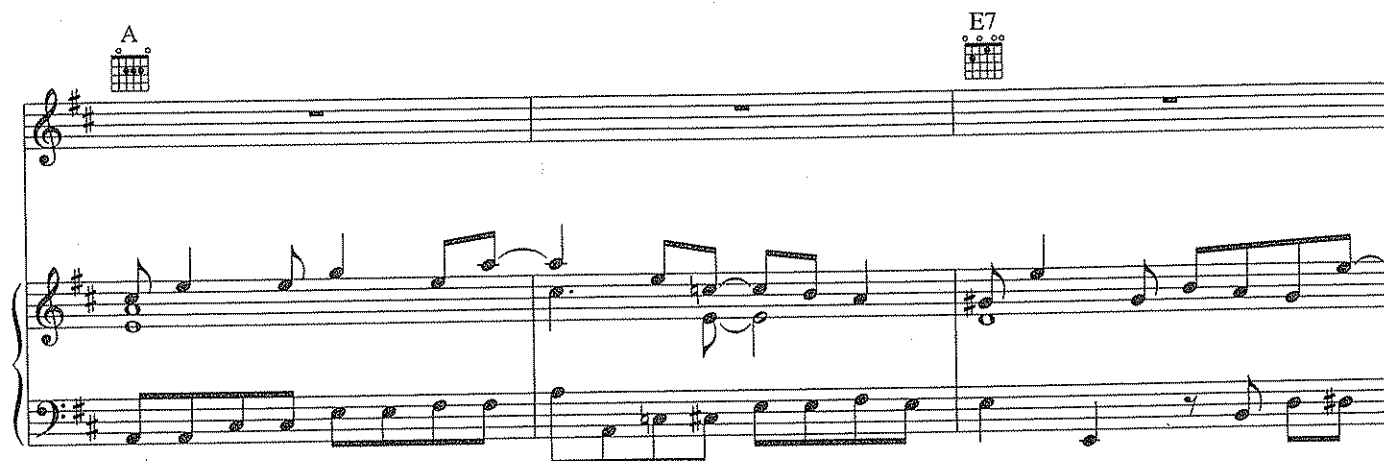
D A

no? _____ Tell me now,

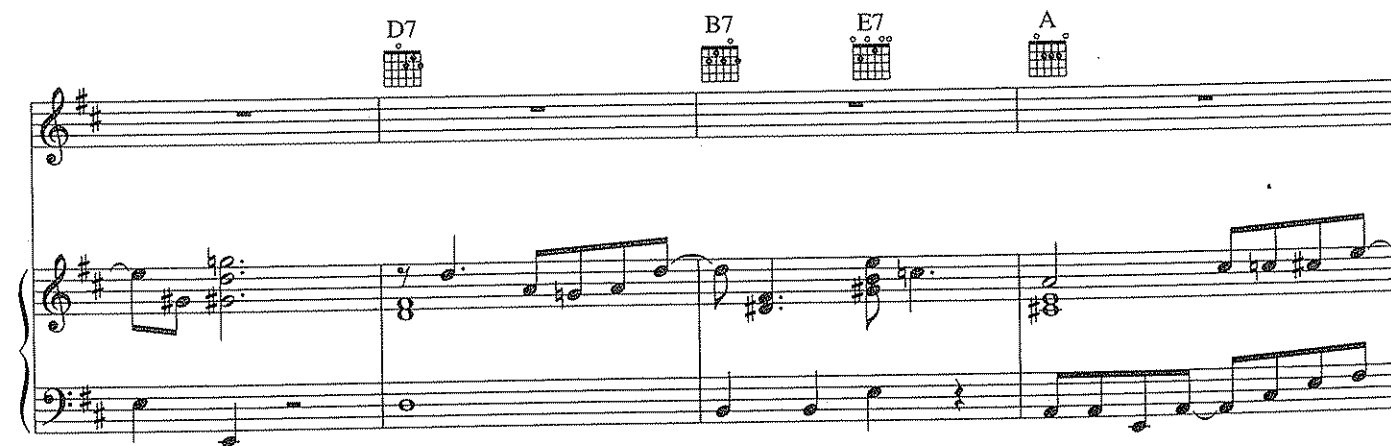
D



A E7



D7 B7 E7 A



D.S. al Coda



CODA



Watch it on T V _____



Week - days, _____ soap - box spe - ci - al - i -



ty. _____ You know what I'm talk - in' 'bout now.



By the way, _ this song for you, _____ sin - cere - ly

A

me. _____ well. _____

This system contains a guitar chord diagram for A major (A, C#, E) in the top left. The vocal line (treble clef) has two measures: the first contains the lyrics 'me.' followed by a dotted half note, and the second contains 'well.' followed by a dotted half note. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, both in A major.

D

This system features a guitar chord diagram for D major (D, F#, A) in the top left. The vocal line (treble clef) is empty. The piano accompaniment (grand staff) continues the melody and bass line from the previous system.

B7 E7 A

This system features guitar chord diagrams for B7 (B, D, F, A), E7 (E, G#, B, D), and A (A, C#, E) in the top left. The vocal line (treble clef) contains two measures with triplets. The piano accompaniment (grand staff) continues the melody and bass line.

Repeat and Fade

This system concludes the piece. It features a repeat sign at the end of the vocal line and a 'Repeat and Fade' instruction. The piano accompaniment (grand staff) continues the melody and bass line.

YOU DON'T LOVE ME

Words and Music by
WILLIE COBBS

Fast Blues



mf

1-3

4

You don't love

D7



1. _____ me, pret - ty ba - by.
- 2.,4. _____ my moth - er, _____
- 3.,D.S. Instrumental solo
5. _____ pret - ty ba - by,

You don't
I'm gon - na
if I



love me, yes, I know.
talk to my fa - ther, too.
don't see you no more.

You don't love —
 Well, I'm gon - na tell —
 Lord, good-bye now, —

D7

— me, pret - ty ba - by. You don't
 — my sweet moth - er, an' I'm gon - na
 — pret - ty ba - by, if I

A7

love me, yes, — I know. —
 talk to my fa - ther, too. —
 nev - er see — you no — more.

Well, if you leave.
Well, I'm gon - na tell —
Well, if you think.

E7#9

To Coda ⊕

E♭7 **D7** **N.C.**

— me, pret - ty ba - by, don't 'cha know —
— ev - 'ry - bod - y what those young —
— I'll be your fool, — Lord, you bet - ter be —

A7

— you're gon - na hurt me so. —
— girls - 'll do for you. —
— on your mer - ry way. —

1-4

End solo

- 2., 4. Well, I'm gon - na tell _
 3. *Instrumental solo*
 5. Well, good - bye _ now _

D.S. al Coda

Instrumental solo

CODA

D7

D7/A

N.C.

*freely**molto rit.**accel.*

A7

molto rit.

WHIPPING POST

Words and Music by
GREGG ALLMAN

Moderately fast, driving

N.C.

mf

The piano introduction is in 11/8 time, key of D major. It features a driving eighth-note bass line in the left hand and a melody in the right hand. The melody consists of eighth-note runs in the first two measures, followed by a quarter note D5 in the third measure, and a half note D5 in the fourth measure.

The piano accompaniment continues with the same driving eighth-note bass line and eighth-note melody in the right hand.

The piano accompaniment continues with the same driving eighth-note bass line and eighth-note melody in the right hand. The vocal entry 'I been' begins in the third measure with a half note D5.

run down, 'n' I been
tell me that I've

The chorus features a vocal melody with lyrics 'run down, 'n' I been' and 'tell me that I've'. The piano accompaniment provides harmonic support with chords A, Bm7, Am7, and Bm7. The bass line continues with eighth notes, and the right hand has a melody with some grace notes.

A Bm7 Am7 Bm7

lied ——— to. But I
been such a fool. And

A Bm7 Am7 Bm7

don't know why ——— I let that mean wom - an make me a
I had to stand by I 'n' take it, ba - by,

A Bm7 Am7 Bm7

fool. ——— She took all my
all ——— for lov - in' you.

A Bm7 Am7 Bm7 A Bm7

mon-ey. ——— Wrecked my new ——— car. as I look at what you've —
Drown my - self in sor - row

Am7 Bm7 A Bm7 Am7 Bm7

done. But Now she's with one of my good-time bud-dies. They're
noth-in' seems to change, - the bad times stay the same, an'

A Bm7 Am7 Bm7 D7

drink-in' in some cross - town - bar. _____ } Some - times I feel, _____
I can't run. _____

E7

some - times _____ I feel _____ like I been

A7 D7 A7

tied _____ to the whip-ping post, _____ tied _____ to the

D7 A7 D7

whip-ping post, _____ tied to the whip-ping post. _

C N.C. A5 5fr To Coda ⊕

Good, Lord, I feel like I'm dy - in' _____

Asus Bm7/A Am7 D Asus Bm7/A Am7 D

A Bm7 Am7 Bm7 A Bm7 1 Am7 Bm7

Instrumental solo

2 D.S. al Coda

My — friends

Solo ends

CODA

Asus Bm7/A Am7 D Asus Bm7 Am7 D

A Bm7 Am7 Bm7 A Bm7

Instrumental solo

Am7 Bm7 N.C.

First system, measures 1-4. Treble and bass staves with a key signature of one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff.

Second system, measures 5-8. Treble and bass staves with a key signature of one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. An 8va marking is present above the treble staff in measure 6.

Third system, measures 9-12. Treble and bass staves with a key signature of one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. Chord diagrams and N.C. (No Chord) markings are present above the treble staff.

Chord diagrams and N.C. markings above the treble staff:

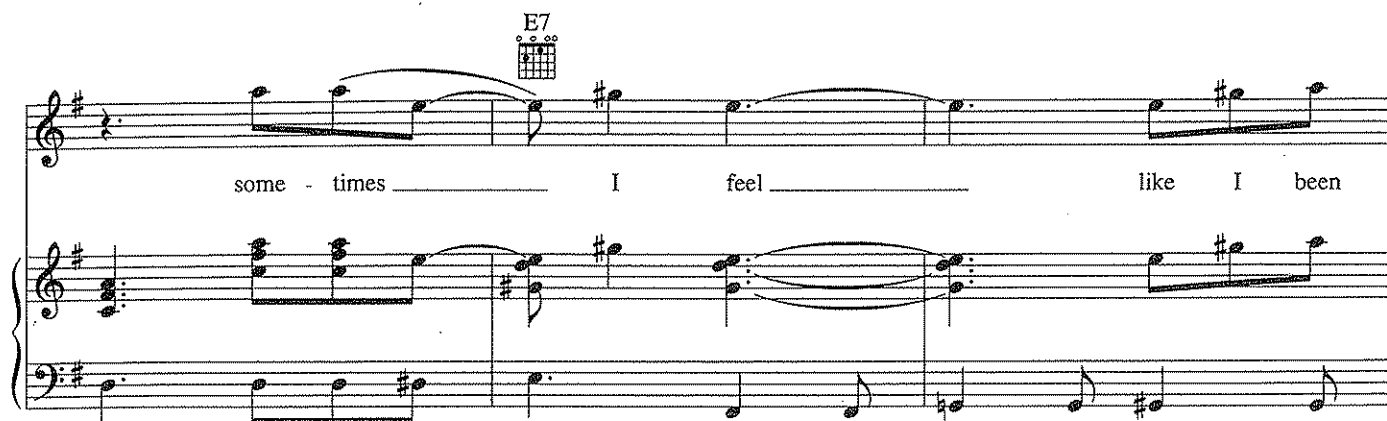
- Measure 9: A (chord diagram), N.C.
- Measure 10: Bm7 (chord diagram), 2fr, N.C.
- Measure 11: C6 (chord diagram), N.C.
- Measure 12: Bm7 (chord diagram), 2fr, N.C.

Fourth system, measures 13-16. Treble and bass staves with a key signature of one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. Chord diagrams and N.C. (No Chord) markings are present above the treble staff.

Chord diagrams and N.C. markings above the treble staff:

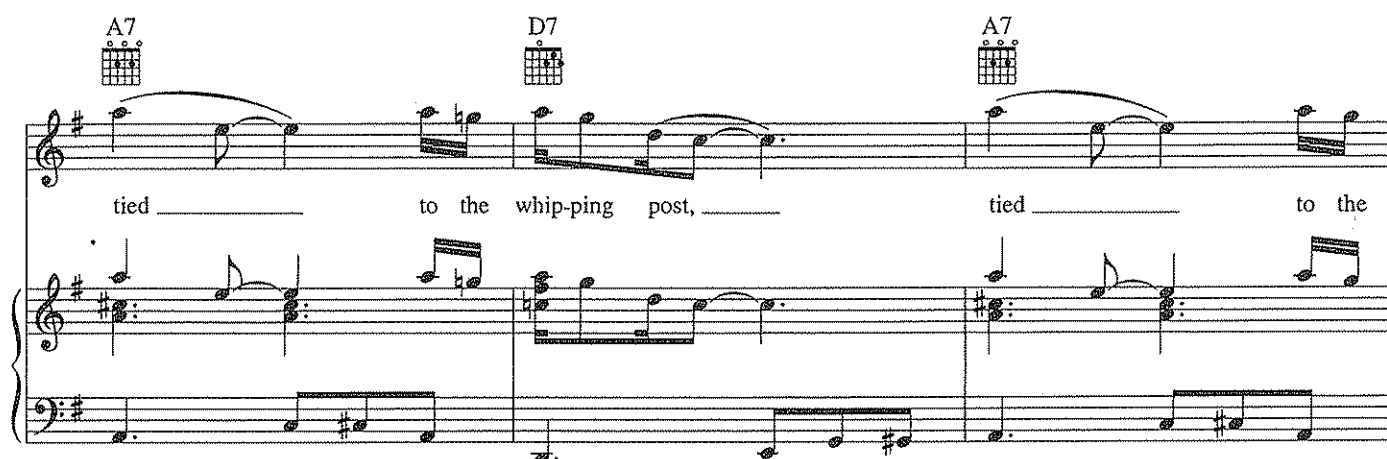
- Measure 13: D6 (chord diagram), N.C.
- Measure 14: Slower, A (chord diagram), N.C.
- Measure 15: D7 (chord diagram)

Vocal line lyrics: Some - times I ____ feel, ____



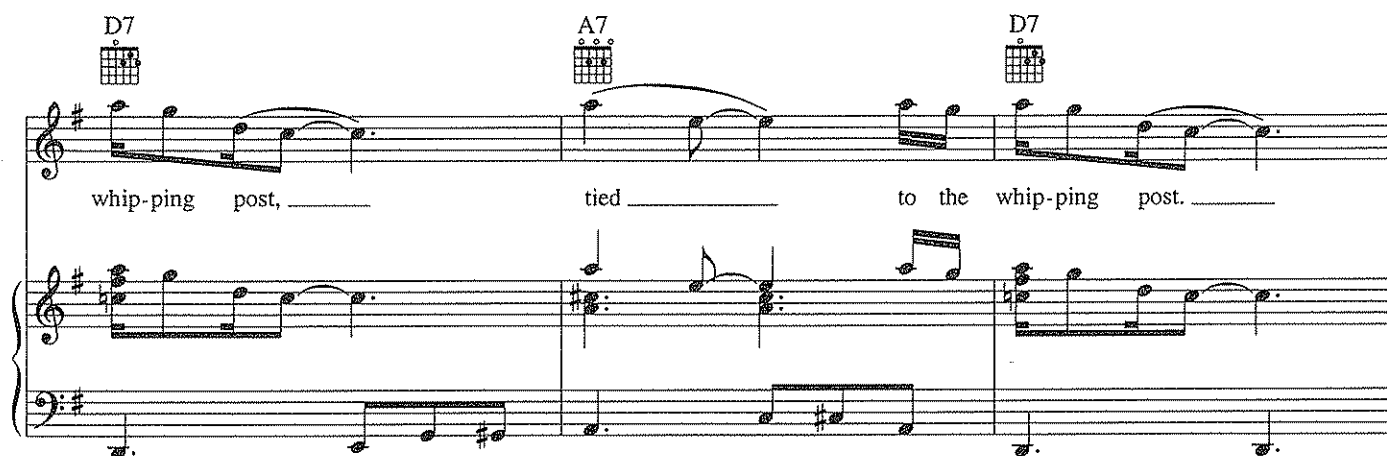
some - times I feel like I been

E7



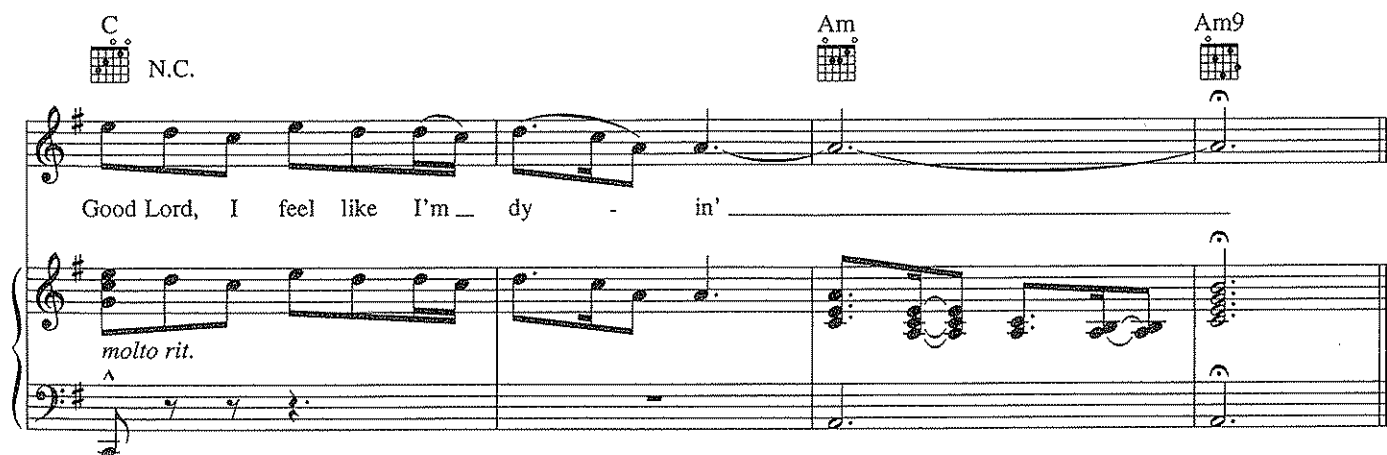
tied to the whip-ping post, tied to the

A7 D7 A7



whip-ping post, tied to the whip-ping post.

D7 A7 D7



Good Lord, I feel like I'm dy - in'

C N.C. Am Am9

molto rit.

29 SONGS SPANNING THREE DECADES OF AMERICA'S GREAT SOUTHERN ROCK BAND

Ain't Wastin' Time No More

Angeline

Black Hearted Woman

Blue Sky

Can't Take It with You

Come and Go Blues

Don't Want You No More

Dreams I'll Never See

End of the Line

Gambler's Roll

Good Clean Fun

It's Not My Cross to Bear

Jessica

Little Martha

Melissa

Midnight Rider

Nobody Knows

One Way Out

Ramblin' Man

Revival

Seven Turns

Southbound

Stand Back

Statesboro Blues

Straight from the Heart

Trouble No More

Wasted Words

Whipping Post

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